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FACULTAD DE FILOSOFÍA, LETRAS Y CIENCIAS DE LA EDUCACIÓN

CARRERA DE LENGUA Y LITERATURA INGLESA

**CHARLES DICKENS IN AMERICA: *MARTIN CHUZZLEWIT* AND HIS
OFFENSIVE CRITICISM AGAINST AMERICA, IN 1842**

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ABSTRACT

This present work is an analysis of Charles Dickens's offensive criticism against America in 1842, in his novel *Martin Chuzzlewit*. The main character, young Martin Chuzzlewit travels to America and during his stay he depicts the culture, society and habits of the people of America offensively. The purpose of this study is to determine the reasons that lead Dickens to portray America in such way in his novel. This thesis, first of all, presents some notes about Dickens's life: childhood, adulthood, and death. Next, Charles' style of writing is introduced. This section contains descriptions of the methods and techniques he used to create his characters, plots, and settings. Following this, a brief analysis and a summary of the novel is provided. In addition, an exploration of the chapters of the novel which contain the criticism is presented. Finally, this thesis offers a comparison between some of the historical and cultural realities of America during the mid-19th century and Charles Dickens' description.

Key words

Criticism, Society, Culture, Dickens, America, Habits



RESUMEN

Esta tesis es un análisis a la ofensiva crítica emitida por Charles Dickens contra América en 1842, en su novela *Martin Chuzzlewit*. El personaje principal de la novela viaja a América y describe a la sociedad y hábitos de la cultura América. El propósito de este trabajo es determinar las razones que llevaron a Dickens a describir de esta manera a América en su novela. Esta tesis, en primer lugar presenta una biografía breve del autor. Luego el estilo de escribir es introducido como es sus métodos, técnicas que el autor usa. Además, hay un breve análisis y un resumen de la novela. Luego se centra en un análisis de los capítulos que contiene la crítica ofensiva hacia América. Finalmente, la tesis ofrece una comparación entre la realidad de América durante la época de Dickens y la descripción de Dickens realizada en su novela *Martin Chuzzlewit*.

Palabras Claves

Crítica, Sociedad, Cultura, América, Dickens, hábitos.



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DEDICATION

First of all, I dedicate this thesis to God who has guided and helped me to fulfill my goal. I also dedicate this project to the people who I love and who supported me in the fulfillment of this large project, especially my parents, and my sisters.



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INTRODUCTION

Charles Dickens, one of the greatest writers of English literature, is well-known as England's Captivating Storyteller. He wrote many novels, essays, articles, letters, editorial notes, and plays. Most of his works are very famous and some of them have become icons of literary history, for instance, his novel, *A Christmas Carol*, a book well-known around the world because of the Christmas message it has. It is incredible to imagine that just one mind can produce hundreds of characters, sceneries, and plots, but with Dickens this was possible. His fame goes beyond being a good writer; through his writings he also contributed to the improvement of bad conditions caused by political issues and social ills that were coming about in the Victorian era.

Dickens' works explore almost every aspect of modern life, such as: public sanitation, education, waste management, high speed transportation, divorce, religion, economy, governmental incompetence and corruption, social relationships, etc. Some of his novels have been adapted to plays, films, and musicals.

In nineteenth century, many stories and commentaries were written about the powerful nation that had emerged in the new world, America, and Dickens did not want to be the exception of giving an opinion about it. He visited America to make sure his opinions about America were correct, and after some months of staying in some of the cities he returned to England. As a result of this trip, Charles wrote two books, *American Notes* and *Martin Chuzzlewit*.



Martin Chuzzlewit is one of Dickens's novels, considered by himself as his best one ever. The novel has to do with themes like selfishness and greed. A variety of characters, settings, and situations give life to this great novel, but the worthiness of this masterpiece has to do not only with these aspects. In this novel Dickens presents a sharp and cutting description of The United States of America. This depiction has been a matter of discussion by certain writers; some of them agree Dickens's points of view and others are against his offensive critique of America.

During the 1880's, the United States of America, a young nation, was going through a big change from the agrarian system to an industrial economy and society. It is evident that many issues were taking place during this time. Charles had many positive expectations of this new country, but he did not agree with some aspects. Slavery in American culture was one of the issues with which Dickens disagreed. Dickens had the feeling that it was right to denounce the ills of America. In *Martin Chuzzlewit* he sends the main character to America to experience the real situation in which Americans were living.

Finally, Dickens, in his work, *Martin Chuzzlewit*, tells everything there is to know about everyone, and he tells this in an incomparably fresh and delightful way, making this novel a great one.



CHAPTER I: PROBLEM

1.1 PROBLEM AND HYPOTHESIS

What causes a person to publish an offensive criticism against a country? This is a thought-provoking question the answer to which I will attempt to elucidate through this investigative work. This is not an easy issue for someone to publicly express opinions against a country, but it is newsworthy since it compels you to be concerned, and to do a profound study and analysis of the situation regarding such a topic. This perspective of strong social criticism was the feeling that Charles Dickens had when he wrote one of his masterpieces, *Martin Chuzzlewit*. He wanted to attract the reader's attention by sending his characters to a place different from England and describing other cultures.

During Dickens's time, The United States of America was considered a new, powerful, and almighty country. Even so, this positive portrayal of America received an offensive attack by an English writer. The author of this polemic was Charles Dickens who uttered a strong disapproval against the American Culture through his oeuvre *Martin Chuzzlewit*. His comments were so offensive that they brought about some negative reactions in from some American people.

Charles Dickens had a unique style of writing of approved quality, but then what were the reasons for writing this censure of America? The United States was a recently created republic which was starting to prosper; however, at that time, there were many social problems, with negative events and affairs going on. Therefore, I can conceive the following aspects as the starting point that



brought on this anti-Americanism thought.

In the 19th century, The United States of America was regarded as a country where all dreams became true. However, that was not indeed accurate. As we said before, there were many events and affairs going on, and one of them was slavery. Since slavery was legal in The United States, at that time, Dickens was really disappointed with America. In fact, he expected other view of the U. S A. to be fulfilled. He pictured America in a different way, contrary to what he saw there. Many people arrived in America searching for freedom, but what they found was slavery. This could be one of the first reasons that motivated Charles to write against America.

As a second reason, we have Dickens's trip to America in 1842. He had many positive expectations of the new country; nevertheless, when he arrived in America, he suffered a shock. He saw a very different country, opposite to what he had visualized mentally. He thought that that new nation was as civilized and developed as Europeans countries, but it wasn't. He disagreed with Americans habits, especially spitting. Dickens perceived that act as if Americans were spitting back at England. He thought that they disliked England because it ruled the American settlements during the colonial times.

Dickens considered The United States a colony which got its independence, but still remained a slave of wrong political issues. It began as a country that promised freedom and happiness, but in the end, it fell into the same errors of the other nations.



Dickens's novel *Martin Chuzzlewit* was published periodically, and its first chapters were not as popular as his other novels. Then Charles had an idea of a trip to America, and through the main character of young Martin Chuzzlewit, depicted his view of the American culture. These chapters about the protagonist, Martin Chuzzlewit, being in America originated a controversy, and made the book more popular than it was at the beginning.

Finally, all these reasons together could be one of many causes that lead Charles Dickens to portray America in an offensive way, but later I will discover the real reason for this anti-American criticism.

1.2 OBJECT OF STUDY

The United States of America, throughout the time line of history has been perceived as a world power. During the 19th century, America was one of the centers of the industrial revolution, along with England and central Europe, and for this reason it presented a strong attraction to people who were seeking work and a better life. As a result, many people from all over the world arrived there. America became a global economic power and continued growing to become the country that it is today.

With this research, my main intention is to inquire about the main reasons which led Charles Dickens to picture the American culture in an offensive way in his novel. It is gripping to travel back in time to examine the events that were occurring in those days. Also, as part of my research I will analyze history from the time of the release of the book.



1.3 GENERAL OBJECTIVE

To inquire into the main reasons which led Charles Dickens to picture the American culture in an offensive way in his novel *Martin Chuzzlewit*.

1.4 SPECIFIC OBJECTIVES

- To analyze briefly the situation of America during the 19th century.
- To make a brief analysis of the novel *Martin Chuzzlewit*.
- To find out the main aspects with which Charles Dickens emphasizes his criticism.
- To research the consequences that this censure against America had among the American people.
- To present conclusions about the research made before.
- To state a final personal opinion about this work.

1.5 JUSTIFICATION

In 1812, a literary giant, Charles Dickens, was born in England. He was considered as the greatest writer of the Victorian period. Charles started to write at the age of 20, and his first stories were published in 1833. His ability of writing continued to grow until he became an exceptional writer. He created not only amazing stories, but he also used his works to express his own ideas and points of view about many political and social problems that were occurring in his epoch. For these reasons, other writers regarded him as a revolutionary. Also, it is interesting that he used his own ideas and experiences to write his



books. And as an example of this, I have chosen one of his most famous novels *Martin Chuzzlewit*, the one I will discuss farther on and the one he considered his best work ever.

Each society is characterized by its own customs and culture, and these aspects make of it an inimitable one. From its origins, The United States has been considered a beautiful and powerful country, and it has been the source of success and happiness for many people due to its economic status, as it happened in the 80's. However during 1842, this nice prospect of USA suffered an attack. Charles Dickens, by means of his work, *Martin Chuzzlewit*, painted a different image of USA. In his novel, he included some written opinions that pointed out a set of faults of the American culture.

It caused a great controversy the fact that he wrote some offensive criticism against America and its people. This is the reason why I am about to become involved enthusiastically in a deep research of the main reasons for this ideas against Americans. And I will take the book *Martin Chuzzlewit* as the main source of investigation. I will try to figure out why he came up with those contrary ideas and how valid his disapproval was then and may be now.

It is of great significance to look for some extra information in order to have a deep understanding of Charles Dickens's points of view. That is why I will take a look at his life, his works, and his style. I also consider it important to take into account the condition of America during 1843 - 1844, the date of the publication of the book. This study will lead me to the causes that encouraged Dickens to write this unfavorable judgment. And at the end of this investigative process,



these aspects will demonstrate whether Charles Dickens was right or wrong with his criticism.

I am really interested in the development of this work because of three main reasons: First, I am going to learn about and comprehend a great writer who has contributed with his writings not only to England but to the whole world. Second, I want to read his amazing novel *Martin Chuzzlewit*, which was considered by himself his best work ever. And finally, this work will be carried on because of Dickens's offensive depiction of America.

For the accomplishment of this investigative process, I count on a reasonable source of information such as the novel *Martin Chuzzlewit*, published articles, reliable internet websites, magazines, books, etc. This thesis will be achievable since I can afford the costs during the whole process and I am able to finish this investigation within the stipulated date.

As a brief conclusion, I can say that this thesis will deal mostly with Charles Dickens and his ideas against Americans, as expressed in his novel *Martin Chuzzlewit*.

1.6 SCOPE OF THE INVESTIGATION

In order to attain my objectives during this investigative process, I am going to focus on the following essential ideas for the foundation of my thesis.

First of all, I am going to start with a research of Charles Dickens's life. I will cover his early years, his works, his travel to America, and the middle and



last years of his life. It is really vital to know the background of this fantastic writer since he has been responsible for most of the iconic novels and characters of the English literature. As we know, the writer's life is the principal source of information which is definitively reflected later in his works. The epoch, place, and culture in which Charles grew up are another strong influence on the formation of his personality and his career.

Secondly, I will spotlight Dickens's literary style. I will examine in great detail his characters, autobiographical elements, episodic writing, social commentary, and literary techniques. For instance, some of his characters depict the difficulties of life caused by the lack of money. Also, one praiseworthy characteristic of Dickens is his amazing ability of creating idealized characters which are unique. Another interesting fact is that he was able to keep the readers interested in his stories by using episodic writing. He used to publish his books by chapters every month, and the people would read them and wait eagerly to know what happened in the next chapters. Another thing is his poetic way of writing that made him the best writer of the Victorian period. Eventually, this chapter will provide basic information about the kind of writer I am reading as I will find out the main techniques he used to create his oeuvres.

Then I will go into a brief analysis of the novel *Martin Chuzzlewit*. This book is going to be the main source of information for my study, and for that reason, I will investigate the central theme, plot, and characters. This will exhibit a great overview of the time in which Dickens lived. *Martin Chuzzlewit* is a fantastic story that shows us distinct ideas such as selfishness, ambition, or love, around



which all the story flows transmitting to the reader the enthusiasm to continue reading to the end.

Finally, I will concentrate all my attention on the Anti- Americanism criticism depicted by Charles. I will plunge into a deep investigation of the reasons that animated Charles to express opposite feelings toward the American people and culture. Therefore, it is necessary to explore the situation of America in those days, the content of the criticism, and the situation of England. By now, I may state that Charles Dickens was a great writer who believed in democracy. When he arrived in America, he expected to see social equality, but the country was not what he had thought it would be. Unfortunately, he had some disappointing experiences in America, especially with its lifestyle, and these direct observations were utilized by Dickens to produce his book *Martin Chuzzlewit*.



CHAPTER II: LITERATURE REVIEW

2.1 CHARLES DICKENS: SOME NOTES ABOUT HIS LIFE

Charles Dickens is a name that attracts your attention; it has something that leads you to wonder, “When and where have I heard that name. Then, as soon as you remember, your mind says “Christmas.” Most of the people around the world are acquainted with this literary giant who brought back to life Christmas by conceiving and writing his incredible book, *A Christmas Carol*.

Beginning to write about the greatness of this outstanding character channels you to go engage in an interesting investigation, and, of course, a few words are not enough to let the reader know about this unique character. In this investigation we are going to present just a part of the vast information about him.

He has been considered one of the great literary geniuses of all time, and one of the best humorist writers of England. His unique blend of humor, pathos and humanitarianism permeates throughout all his works, and this made him widely popular in his day. As an example, I refer to the statement of Ralph Waldo Emerson about Dickens, when Dickens visited America: “*Too much talent for his genius; it is a fearful locomotive to which he is bound and can never be free from it nor set it to rest. . . He daunts me! I have not the key.*” What he meant with these words was that Dickens was a phenomenon of literature and that there was no one who could become like him.



Dickens was one of the best novelists of the Victorian era. He used his own experiences to crystallize in his novels. He wrote fifteen novels, ten of which were eight hundred or more page long. He also wrote numerous stories, articles, travel pieces, essays, letters, editorial notes, and plays. Many of the characters he created have since passed into a sort of modern mythology while many of his quotations have become part of everyday language. His works have been translated into practically every language and his novels have been adapted to plays, films, musicals, and so on.

Dickens not only wrote stories and novels in order to charm people with his interesting ideas but also through his pen he worried about the issues that were taking place at that time. Some critics considered him as a reformer. For instance, James L. Hughes¹ proclaimed Dickens as England's greatest education reformer, because Dickens's works had influence on opinion more than the articles or theoretical works of other writers of his period. By means of his depictions, Dickens denounced the educational methods of institutions which were cruel, neglectful, and ineffectual. For instance, he denounced that teachers filled children's brains with notions that were not connected with real life. All these ideas we can find in his third book, *Nicholas Nickleby*, in which he critiques one of the "Yorkshire schools."

Dickens was also a defender of justice. He attacked unfairness. He condemned social hypocrisy by touching people's consciences to make them aware about social situations which were going wrong. His depiction of Victorian society as being industrialized and greedy, gave him a seat among the great



morally and socially responsible writers of history. As an example of this criticism he wrote *A Christmas Carol* in which he offered a philosophical solution to the dilemmas presented by capitalism. He was deeply concerned about the social and economic issues of his time.

His stature as a novelist and his public life as an editor and democratic theorist of capitalism and modernity, and doer and promoter of the common good, made him unique among novelists. He was a dedicated citizen. At the same time he was a controversial figure.

2.1.1 HIS EARLY YEARS

2.1.1.1 Place of birth

Landport, Portsmouth, had the pleasure to see Charles Dickens come to this world on February 7, in 1812. His family was made up of eight children, and he was the second one. His father was John Dickens, a civil servant in the Navy Pay Office who was also temporarily on duty in the district, and his mother was Elizabeth Barrow. Dickens' family at that time was considered an outgoing, social one. Most of the time, they were involved in parties, dinners, and family functions.

2.1.1.2 Dickens's qualities as a child

From the beginning Charles showed some of the abilities of a future gentleman. His family was really proud of him due to his ability of memorizing long poems, and the emotion he put into the recitations. He liked declaiming



poems, ballads or short stories from books. He also enjoyed playing at soldiers, watching the sailing ships and military parades in the naval dockyard in the same way as other children. When Charles was five years old, he moved from London to Chatham, Kent, in 1817. He stayed in there till he was eleven years old. The time at Chatham was the happiest of Charles's childhood.

In 1822, Dickens's family returned to London, but things got worse because Charles's father had some financial problems; his expenses were more than his earnings, in spite of earning a good salary. As a result of this way of living, Dickens' father got many debts.

2.1.1.3 Dickens's Education

When Charles was a child, it was not obligatory to go to school, since most of the wealthy families had their own teachers for their children at home. But many poor people could not afford to pay a tutor. At that time, many children were not able to write or read. However, there were some public schools in which the methods and techniques of teaching were not good. Victorian teachers maintained strict discipline and often hit naughty children with a ruler or cane. The saying "spare the rod and spoil the child" was often used to justify these harsh punishments.

Charles learned to write and read, thanks to his mother and his babysitter who induced in him the love of reading. His fondness of reading is seen especially in the picaresque novels of *Tobias Smollett* and *Henry Fielding*. He went to school at Chatham, but later when Charles was fifteen years old he left



school. Charles had a self-education since he learned by himself through reading.

2.1.1.4 Dickens' family problems

In 1824, Charles's father was imprisoned in Marshalsea Prison due to debts, and Elizabeth, his wife, and their children followed him as it was customary to do at that time, when the family could not afford to pay its expenses. Meanwhile, Charles was twelve and went to live with Elizabeth Roylance, an old lady who was a close friend of Dickens family, in Camden town. Frequently, Dickens visited his family in Marshalsea Prison.

2.1.1.5 Dickens a hardworking child

In order to help his family, Charles started to work at Warren's Blacking Warehouse, so he had to leave school. Life at Warren's Blacking was terrible due to many aspects. It was an old and miserable house located next to the river. There were rats everywhere and the house looked like a ghost house. The duty of Charles was to cover the pots of paste-blackening; first with a piece of oil-paper, and then with a piece of blue paper; then he had to tie them round with a string and clip the paper close and neat, all round, until it looked as smart as a pot of ointment from an apothecary's shop. (Foster, 2006)

An interesting thing about Dickens is that in spite of having a painful childhood he did not disclose the details of it even to his children. He kept that and other secrets as well. Dickens was a reserved person.



His father's mother died leaving John Dickens an inheritance which helped Charles's father to be granted a release from prison. In spite of his father being freed from jail, Charles' mother forced him to keep on working at Warren's Blacking, a memory for which Charles did not forgive her.

It was an unhappy period in his youth, to which he alluded in his favorite and most autobiographical novel, *David Copperfield*, by expressing, "*I had no advice, no counsel, no encouragement, no consolation, no assistance, and no support, of any kind, from anyone, that I can call to mind, as I hope to go to heaven.*"

Later, things changed for good since he was able to go back to school at Wellington House Academy.

2.1.1.6 New opportunities for Dickens

In 1827, Charles got three new jobs, first as a clerk in the law firm of Ellis and Blackmore, next as a shorthand writer, and finally, as a reporter on the Morning Chronicle.

When he was a reporter on the Morning Chronicle, he was known as one of the most rapid and accurate reporters of London. He also was a parliamentary reporter during the Reform Bill agitation.

At the age of 21, Charles started to write his first sketch, *A Dinner at Poplar Walk*, which was published in the *Monthly Magazine* in 1833. As soon as his writings were published, he gained popularity with people, and he celebrated



that prosperous beginning by buying a new hat and a very handsome blue cloak with velvet facings, thereby gaining a dandyish outlook. It is significant to note that Dickens had a particular way of dressing which was considered quite colorful. He was judged as a bit *déclassé*. (Smiley, 2012)

Dickens was fond of journalism, a creative occupation that moved him to start writing about unfairness which was being enacted in those days in England.

At the same time that Dickens acquired popularity, love caught him. He fell in love with Maria Beadnell, daughter of a banker, but unfortunately after four years of relationship it ended. Maria's parents disapproved of the courtship, and effectively the relationship ended by sending her to school in Paris

2.1.2 HIS MIDDLE YEARS

Now Charles was 24 years old, and after living the difficult days of his childhood better days came for him. Charles did not like his early life, so those hard experiences pushed him to work hard. His middle life changed for good. Many events took place during this period of his life.

2.1.2.1 Dickens got married

In 1836, an important event occurred. He met a beautiful girl, Catherine Hogarth, who was the daughter of his friend, George Hogarth, who was the editor of the *Evening Chronicle*. Catherine Hogarth was a placid and gentle young woman. She was the eldest of nine children of the Hogarth family.



Dickens was 24 years old when, on April 2, 1836, he became part of the Hogarth family. By means of his letters, Dickens showed that he felt a kind of affection towards Catherine, but not passion. However, he was impressed with Catherine's family, their cultural connections, their liveliness, their talents, especially the musical one which liked him. The Hogarth family was a sort of cozy, busy, fecund, sociable, and energetic group who could gather for both enjoyment and intellectual stimulation. It seemed that Charles found his perfect family that he wanted to have when he was a child, a family which was artistic and bourgeois. (Smiley, 2012)

During the first five years of marriage, the young couple had four children, and the first of them, Charley, was born in January 1837. A few months later the family set up home in Bloomsbury at 48 Doughty Street, London. They moved three times and they also traveled abroad, to France, Belgium, and the Isle of Wight.

Actually, Catherine was twenty times pregnant but just ten of them survived. They were Charles Culliford Boz in 1837, Mary in 1838, Kate Macready in 1839, Walter Landor 1841, Francis Jeffrey in 1844, Alfred Tennyson in 1845, Sydney Smith in 1847, Henry Fielding in 1849, Dora Annie in 1850, Edward Bulwer Lytton in 1852.

Dickens's younger brother Frederick and Catherine's 17-year-old sister Mary moved in with them since Catherine needed help at home. Dickens became very close to Mary, because she offered to him a fresh and a young companion. Unfortunately, Mary died after a brief illness in 1837. Dickens's grief



was so great that he was unable to make the deadline for the June installment of *Pickwick Papers* and had to cancel the *Oliver Twist* installment that month.

2.1.2.2 Marriage problems

Charles Married Catherine, but it was not a happy marriage. Catherine was pregnant most of the time and after each childbirth she suffered postpartum depressions. That situation cooled down the relationship of Dickens and Catherine Hogart. Moreover, Charles fell in love with the other two sisters of his wife, Mary and Georgina. Before his marriage Charles had an affair with Mary , and after some years of marriage he betrayed his wife with his sister-in-law, Georgina .

The problems between Charles and Catherine were the main cause of Catherine's jealousy. In October, 1857, as a result of a dispute between Charles and Catherine, Charles asked his wife to live in separate bedrooms. Charles and Catherine never lived as a man and wife again. Dickens's marriage split out a year before Dickens betrayed his wife.

Dickens was a theater producer, and he organized presentations and readings in order to collect money for some charitable projects. It was on July 4, 1857 when he prepared some presentations like *The Frozen Deep* and others performances of Collins's plays. His friend, Douglas Jerrold, died leaving alone a wife and a daughter, Dickens's goal was to obtain 2000 pounds to help this family. At the beginning, some of the actresses were his wife and his daughters, Mamie and Katey. Dickens liked his productions to be both elaborate and



perfect, and he looked at his wife and daughters and thought that did not have the skill for acting. He asked his friend, Wikie Collins, to recommend some professional actresses. He recommended the Ternan family. For the production of *The Frozen Deep*, a masterpiece which he and his friend Wilkie Collins wrote, they hired the Ternan family to perform it. Dickens fell deeply in love with one of the actresses, Ellen Ternan. He was 45 and Ternan was 18.

2.1.2.3 Dickens divorces Catherine Hogarth

Later, Charles made the decision of getting the divorce in order to be with Ellen. It was a hard decision since divorce was still unthinkable for someone as famous as he was. Unfortunately, the marriage ended in 1858.

When Catherine separated from Charles, she never saw her husband again. She took with her one child, leaving the other children to be raised by her sister Georgina who chose to stay at Gad's Hill. Catherine's and Charles's marriage ended, but Charles kept up a correspondence with his former wife, and before Catherine's death, she gave her daughter all the letters that Dickens had sent her to show that Charles once had loved her.

2.1.2.4 Dickens's social life

During that period Dickens was involved in many activities such as games, amateur acting, play production, and charitable projects. He loved social amusements. Later, he commented in his interviews that he used to go out to the theater sometimes every night of the week to see any kind of shows and



spectacles, pageants, and performances. He was invited everywhere and he participated fully in all social life of that time.

Dickens was a writer who loved to travel. From 1844 to 1845, Dickens lived in Italy, Switzerland and Paris, and from 1860 his address was at Gadshill Place, near Rochester, Kent, where he lived with his two daughters and sister-in-law, Georgina. He had also other establishments in Gad's Hill, and Windsor Lodge, Peckham, which he had rented for Ellen Ternan. His former wife Catherine lived at the London house.

An interesting fact about Dickens was that when he was a boy, he told his father that when he became a man he buys a house at Gad's Hill, outside Rochester, in Kent, and he did buy a house there.

During that period of his life, Dickens enjoyed both fame and luxury, but at the same time his health was being impaired because of his rhythm of life. He suffered from facial neuralgia, nervous exhaustion, and various infectious diseases. Sometimes he changed his mood from full of energy to frustration ending with hysteria. Some rumored that he was mad. Later, his daughter Kate expressed that her father's characters and voices seemed to possess him, he spoke their lines and acted out their parts as he wrote them down in his books; he used to do this in front of his mirror.

2.1.3 HIS WORKS

Charles discovered his strength and passion for writing. He was really a



wit. His first writings made him popular because of the power of their content. People of Elizabeth's time loved Charles's writings. He wrote short stories, articles, reports, novels, critiques, etc. His works show us the capacity and the accuracy that Charles had for writing. His style is unique. It catches the reader's attention to keep reading, but later I will talk about it in a deeper way. It is necessary to describe the most significant masterpieces that made him famous.

2.1.3.1 Dickens's career as a writer

His career as a writer started at the age of twenty-one years. His first story to be published, *Dinner at Poplar-Walk* appeared in a monthly magazine. This story was inspired by his love affair with Maria Beadnell. At the beginning of his career, Charles used a pseudonym "Boz."

In 1836, Charles's began to write *The Pickwick Papers*. *The Pickwick Papers* were stories about a group of odd individuals and their travels to Ipswich, Rochester, and Bath. It was sold at 1 shilling, and by 1878, it had sold 1.6 million copies in various editions. In 1837, he finished writing *The Pickwick Papers*.

Later, he became editor of Bentley's Miscellany, and in December, he published the second series of Sketches by Boz. At this time, he met John Forster, who became a close friend and his first biographer.

In 1837, he began to write *Oliver Twist*, an oeuvre that was published in



monthly parts in *Bentley's Miscellany*, and at the end of that year he started to write another book, *Nicholas Nickleby*.

In 1839, the last part of *Oliver Twist* appeared in April. It was related in form to other works that were popular at that time; for example, lives of children who were orphans. This novel was the first English novel that had an innocent child as its protagonist. This work shows us the Victorian society, the same that was seen through the eyes of a child. That book was famous because of its melodrama, satire, and the different voices that he used. This novel made Charles very famous and he became the most important literature figure of the Victorian era.

At the end of March in 1838, his third novel appeared, *Nicholas Nickleby*. This masterpiece was a depiction of an educational institution. The protagonist, Nicholas, worked with Squeer who was the owner of one of the Yorkshire schools. *Nicholas Nickleby* was considered as the first “Dickensian”^{*} novel. This novel was a success since fifty thousand copies were sold.

In the first week of April in 1840, Charles started to publish *The Old Curiosity Shop*. This novel was considered as the most interesting of Dickens' novels, due to the reactions that it produced in readers. The effect that it had with the readers was to transmit to them or make them feel the pathos of the sufferings and innocence of Little Nell. It seemed that the death of Mary Hogarth, Catherine's sister, inspired him to write this book because of his close feelings



toward her. (Smiley, 2012)

After three years, he went to America and Canada, and as a result of that trip he wrote *Barnaby Rudge*, *American Notes*, and *Martin Chuzzlewit*, which created a furor in America. *Martin Chuzzlewit* was the first of Dickens's novels that was written about an overriding idea, namely, the forms and effects of selfishness.

Charles was thirty- one years old when he wrote *A Christmas Carol* which was published by Chapman and Hall in December for Christmas trade. That work became so famous that Dickens's literary rival, William Makepeace Thackeray, said that it was "*a national benefit.*" That novel shows the kind of selfish society that Charles lived in. One of the characters of this book turned into a generous man. It is one of Dickens's most loved works, which has been adapted for the screen a number of times. Before *A Christmas Carol*, Christmas in England was not as important as it is now. This is why he is considered to be the father of Christmas.

Later, Charles produced another novel, "*The Chimes*," which was similar to *A Christmas Carol* in theme, but this one had a more explicit satirical purpose. Trotty had a dream in which he saw his unpleasant future. The underlying idea was that only the connection of hope and forgiveness can prevent such an awful fate.

Dickens wrote rapidly, sometimes working on more than one novel at a time. For example, from 1844 to 1848 he wrote many works such as *The*



Chimes, the Cricket and the Hearth, Dombey and Son, the Battle of Life, and The Haunted Man--all those works at the same time.

It was Dickens's thirty-seventh birthday when *David Copperfield* was written. In this novel he used the first person point of view to tell the story. In the first chapters, he used his own personal experiences of his childhood. Once more, Dickens tells his story through the eyes of a child, but this time the child is more sophisticated than in the previous works. David, the protagonist of this novel, grew up and formed a family. An interesting thing of this novel is that it had an effect on Dickens himself. When he finished this book he reconciled with his father and his mother, since he had resentment toward his parents. The last years before his parents' death, he treated them and spoke with them with more affection and forgiveness. Far ahead, he wrote *Bleak House* which was considered Dickens's greatest work of social criticism.

Hard Times, Little Dorrit, All the Year Round, and A Tale of Two Cities, those two last works were published weekly. Little Dorrit, is a masterpiece in which Dickens showed a world made up of debtors and cheats. Also, in this novel Charles depicted the British society and the effects of British social and economic structure.

Charles did not stop writing his amazing masterpieces. He continued with *Great Expectations, Our Mutual Friend, and The Mystery of Edwin Drood*, which was not finished when he died in 1870.

The following chart presents the most important novels of Charles Dickens according to their chronology.

Chart # 1: Most important novels of Charles Dickens

o	YEAR	NAME	PUBLICATION
1	1836-1837	The Pickwick Papers	Monthly serial
2	1837-1839	Oliver Twist	Monthly serial in Bentley's Miscellany
3	1838-1839	Nicholas Nickleby	Monthly serial
4	1840-1841	The Old Curiosity Shop	Weekly serial in Master Humphrey's Clock
5	1841	Barnaby Rudge	Weekly serial in Master Humphrey's Clock
6	1843	A Christmas Carol	
7	1843-1844	Martin Chuzzlewit	Monthly serial
8	1844	The Chimes	
9	1845	The Cricket on the Hearth	
10	1846	The Battle of Life	
11	1846-1848	Dombey and Son	Monthly serial
12	1848	The Haunted Man and the Ghost's Bargain	
13	1849-1850	David Copperfield	Monthly serial
14	1852-1853	Bleak House	Monthly serial
15	1854	Hard Times	Weekly serial in Household Words
16	1855-1857	Little Dorrit	Monthly serial
17	1859	A Tale of Two Cities	Weekly serial in All the Year Round
18	1860-1861	Great Expectations	Weekly serial in All the Year Round
19	1864-1865	Our Mutual Friend	Monthly serial
20	1870	The Mystery of Edwin Drood	Monthly serial

Chart # 2: Most important short stories of Charles Dickens

Nº	YEAR	NAME	PUBLICATION
1	1838	The Lamplighter	
2	1841	The Sewer-Dwelling Reptiles	
3	1850	A Child's Dream of a Star	
4	1850	Captain Murderer	
5	1852	To be Read at Dusk	
6	1853	The Long Voyage	
7	1855	Prince Bull	
8	1855	Thousand and One Humbugs	
9	1859	Hunted Down	
10	1866	The Signal-Man	
11	1868	George Silverman's Explanation	
12	1868	Holiday Romance	

2.1.4 TRAVELS TO AMERICA

In 1842, he went to America and Canada together his wife. He had great expectations of knowing that new and young country which started to rise very quickly. He imagined America as a new world where all dreams can become true, but it did not happen actually. He was in disagreement with many situations and issues that were part of America life. The most important events



that happened during his visits to America will be described in a brief way.

Charles and his wife Catherine returned to London from Scotland then went to Kent for rest in the summer. Charles made up his mind about going to America when he received a letter from Washington Irving inviting him to know the new world. Dickens wanted know the new country which was developing fast.

In the period from 1830 to 1840, there were many European travelers who told descriptions of that new country and Dickens wanted know America to make his contribution with his opinion.

The trip was by steamship, and the journey would last around six months. Dickens was really fearless since in autumn he had a recent operation, the reparation of a fistula in his rectal wall, without anesthetic.

2.1.4.1 First visit to America

On January 2, Charles and Catherine left England and sailed to America. The journey lasted eighteen days. During the trip the heavy seas and high tide made the trip not pleasurable. They suffered from dazed seasickness, cold and fever. Dickens kept all those experiences later to include in his writings.

In 1842, Charles and his wife arrived to America. During his visit, Dickens spent a month in New York City, giving lectures and especially questioning about international copyright laws and the pirating of his work in America. He persuaded twenty five writers, including Washington Irving to do something



against piracy, but the press was generally hostile to this, saying that he should be grateful for his popularity and that it was not worthy to complain because his works were being pirated. Thanks to piracy his books were available to people and Dickens was known by everybody, not just by the wealthy people.

In the first visit that Charles made to America, he did not feel comfortable, and he did not have a good experience. He didn't agree with many situations that going on.

2.1.4.2 Second visit to America

In 1867, on the 9th of November, Dickens went back to America. He sailed from Liverpool and landed at Boston. The main reason for his return to America was because of his reading tour. He also wanted to go to America accompanied by Ellen, his beautiful companion, but it was not possible since Ellen went to Florence to visit her sister. Dickens went to America alone. In 1867, Dickens's second America journey was not a disaster as the first one was.

During the time that he was in America he arranged meetings with some notable people, such as Ralph Waldo Emerson, Henry Wadsworth Longfellow, American publisher James Thomas Fields, and including the President Andrew Johnson, who wanted to meet and know him.

Dickens spent a month between Boston and New York, where he gave 22 readings at Steinway Hall alone. He read every day in many places, and, unfortunately, the weather was not good; it was very cold, due to the northern



winter, and he suffered from colds, flu, and general respiratory illnesses. He caught what he called the "true American catarrh," because he lost his voice.

During this travel, he saw a significant change in the people and the circumstances of America. His final appearance was at a banquet the American Press held in his honor at Delmonico's on 18 April, when he promised never to denounce America again. On 23 April, he boarded his ship to return to Britain.

2.1.5 HIS LAST YEARS

Charles's life changed totally from being a poor and mistreated boy to a famous writer of the Victorian era. His life was full of travels, meetings, parties and duties. His last years, he spent with Ellen Ternan.

Dickens's love for Ellen was platonic. However, Dickens still wanted to keep his relationship with Ellen secret. He bought a house for her in France. This was a good idea, since Dickens loved visiting France. Some believed that Ellen and Dickens had a baby, but there was not any proof of it.

On June, 1865, when Dickens was returning from France with Ellen, the train in which they were riding crashed. The first six carriages of the train plunged off of a bridge that was being repaired. The only first-class carriage that remained on the track was the one in which Dickens was berthed. Dickens spent some time tending the wounded and the dying before rescuers arrived. He acted heroically during the crash, but after some days he began to suffer what we would call post- traumatic stress. (Charles Dickens Info)



In 1866, Dickens made another reading tour in which he gave thirty readings for £60 each. Before his reading Charles rehearses many times in order to have good results. His readings became amazing, they were even better than they had been before, in spite of the bad conditions of his health.

In 1868, Dickens's life was a hard one because of family troubles. His daughter's husband was ill with stomach cancer, and his son Charley went through bankruptcy proceedings.

Dickens's health was getting worse every day, but it did not stop him from writing his masterpieces, *Great Expectations*, *Our Mutual Friend*, and *The Mystery of Edwin Drood*, which he never published.

Through the passing of these days Ellen's and Charles' relationship changed to a great friendship, but it was clear that Dickens passion for Ellen continued to feed his imagination for his writings until the end of his life.

In 1869, on Christmas day, he could not come down from his room; his left leg and foot were swollen and his left eye began to trouble him. Nevertheless, after New Year's 1870, he started to present his farewell readings in London.

On March 9, he gave a reading which queen Victoria attended. On March 15, he gave another reading, having great results, with a huge audience who cheered him up. He read beautifully and put all his emotion in it. As a result, the audience applauded him until he began to cry. Until the day of his death Dickens was an active man in spite of being sick.



2.1.5.1 Dickens's death

According to some writers and witnesses there are two versions of his death. The first one, which was expressed by biographers, was that he was at Gad's Hill with his daughters, Katy, Mamie, and Georgina on the evening of Monday, June 6. On Wednesday, he got up early and went straight to his writings. He worked all the day, and then at dinner he complained to Georgina that he was feeling ill. Then he started to talk unintelligibly, and he asked his daughter to be laid upon the ground. Then he became unconscious. He was placed on the sofa and never got up. He died the next day on June 9.

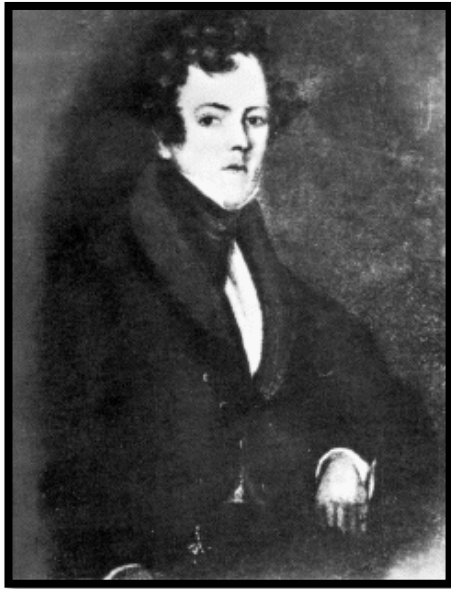
The second version was that Dickens was living at Gad's Hill. On Wednesday, he was going to meet Ellen in Peck ham. There he died in her arms speaking his last words to her. Then Ellen took him to Gad's Hill. (Smiley, 2012)

Dickens's death was the occasion of astonishment to those around him. Charles Dickens was buried in Westminster Abbey on June 14. The inscription on his tomb says: "He was a sympathizer to the poor, the suffering, and the oppressed; and by his death, one of England's greatest writers is lost to the world."

2.1.6 DICKENS'S PHOTOGRAPH REPORT

2.1.6.1 Childhood

Picture # 1



Dickens's father, John Dickens

Picture # 2



Dickens's mother, Elizabeth Barrow

Picture # 3



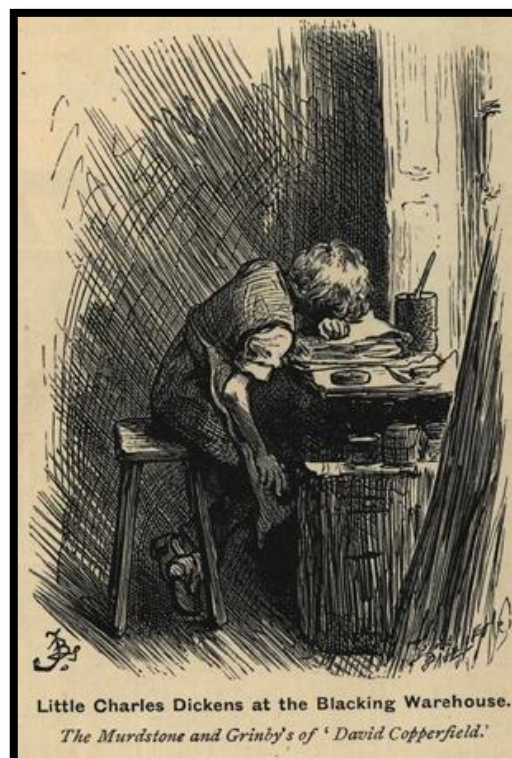
Casual Ward shows a crowd of people waiting in the snow, waiting to be allowed into a homeless shelter. During Dickens's childhood epoch

Picture # 4



Games of Charles Dickens's time

Picture # 5



Charles Dickens at the Blacking Warehouse

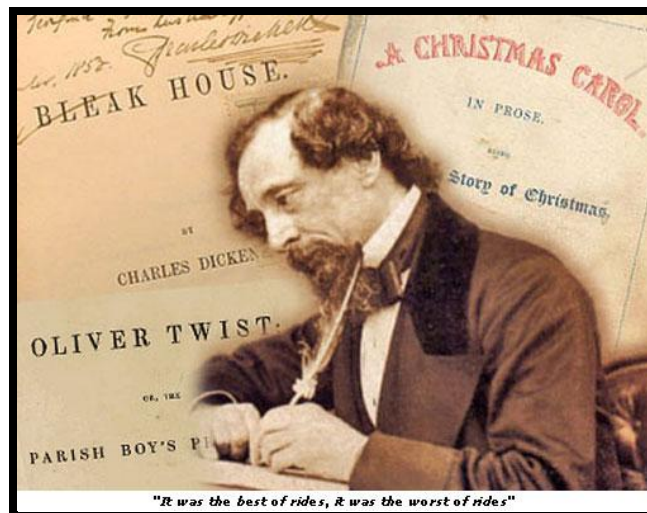
Picture # 6



Charles Dickens as a young man

2.1.6.2 Dickens as a writer

Picture # 7



Dickens as a writer

2.1.6.3 Dickens's family

Picture # 8



Dickens and his wife Elizabeth Hogarth

Picture # 9



Dickens and his daughter, Kate, with Mary (Mamie)

2.1.6.3 Dickens's last days

Picture # 10



Dickens's death

Picture # 11



Dickens's grave

Picture # 12



Dickens and little Nell (1890) in Clark Park



2.2 CHARLES DICKENS'S STYLE OF WRITING

2.2.1 DICKENS STYLE OF WRITING

An author's style of writing is an important feature that makes her or his writing unique. Through it a writer can be recognized by her or his readers. Each writer throughout history has had her/his own style of writing and Charles Dickens is no exception.

Dickens' writing style was influenced by the style of 18th century picaresque novels. During his childhood he fed his mind by reading those works, such as fables of *The Arabian Nights*. His works are based on a gothic romance style which was widely used at that time.

His style is marked by a plentiful linguistic creativity as a result of his florid and poetic way of writing; with a strong comic touch. His satires of British aristocratic snobbery are often popular. Comparing orphans to stocks and shares, people to tug boats or dinner-party guests to furniture are just some of Dickens's loved words, and he liked to produce each piece of writing in a different style. He used lots of powerful adjectives, and often presented people in his descriptions, their surroundings, and even the weather, in ways which reinforce each other. As he was once a newspaper reporter; his descriptions show a wonderful eye for details and acclaimed flights of fancy.

His writing is rhythmic and designed to be read out loud, so many of his characters are either hilariously comic or heart-breakingly sentimental. As a result of this characteristic in his writings the audiences would laugh or weep



after hearing his readings. Dickens is famous for his exaggeration, which critics have linked to his love of the stage. This fancy helped him to write brilliant sections of dialogue, as in *Great Expectations*.

2.2.1 .1 Substandard speech

Dickens was a master of dialect and used what is called 'substandard' speech to add to the picture of a character he was building up. He worked closely with his illustrators, supplying them with a summary of the work at the outset and thus ensuring that his characters and settings were exactly how he envisioned them. Before Charles wrote his characters he used to brief the illustrator on plans for each month's installment so that work could begin before. One of his illustrators Marcus Stone², illustrator of *Our Mutual Friend*, recalled that the author was always "*ready to describe down to the minutest details the personal characteristics, and life-history of the creations of his fancy.*" (Cohen, 1980)

2.2.1.2 Arresting names

Dickens also worked intensively on developing arresting names for his characters that would reverberate with associations for his readers and assist the development of motifs in the storyline, giving what his colleagues call "allegorical impetus" to the novels' meanings. For instance, one of numerous examples of a character name is Mr. Murdstone, in *David Copperfield*. This name conjures up twin allusions to "murder" and stony coldness.



2.2.1.3 Unrealistic and Unlikeliness plots

Another feature of his writing is that his plots, are both unrealistic and unlikely, but much of the time he was not aiming for realism but rather for entertainment and to recapture the picaresque and gothic novels of his youth. When he did attempt realism his novels were often unsuccessful and unpopular. His literary style is also a mixture of fantasy and realism.

2.2.2 CHARACTERS

One of the most important features of a work of literary fiction is the characters which give life and make a novel or a story interesting. There are thousands of characters that a writer can use to build his/her story.

Dickens had the ability of creating unique and amazing characters for his writings, becoming famous because of this ability. His novels were heralded early in his career for their capacity to capture the everyday man and thus create characters to which readers could relate. Through each character Dickens transmitted believable personalities and vivid physical descriptions. John Foster³, Dickens's friend, said that Dickens made *"characters real existences, not by describing them but by letting them describe themselves."* (Foster, 2006)

2.2.2.1 Dickens - one of the greatest creators of characters

Dickens's biographer, Claire Tomalin⁴, regards him, after Shakespeare, as the greatest creator of character in English fiction. Dickensian characters are amongst the most memorable in English literature, especially so because of



their typically whimsical names. Dickens's characters, such as Ebenezer Scrooge, Tiny Tim, Jacob Marley, Bob Cratchit, Oliver Twist, The Artful Dodger, Fagin, Bill Sikes, Pip, Miss Havisham, Charles Darnay, David Copperfield, Mr. Micawber, Abel Magwitch, Daniel Quilp, Samuel Pickwick, Wackford Squeers, and Uriah Heep are so well known as to be part and parcel of British culture, and in some cases have passed into ordinary language; for example, a *scrooge*, is a miser.

Dickens's characters have unique features, so that any reader will notice something unique about his work: Many of the characters in his novels and short stories have rather colorful monikers. Names like Mr. Sloppy, Wopsle, Sweedlepipe, Bumble and Scrooge, likely were not names Dickens ran across in a London neighborhood, market or church or anywhere, for that matter. These names were purely the product of Dickens's unique imagination, and the names often befit the characters. For example, Toodle; sounds friendly and kind, and the character is exactly that; another, Pumblechook a puffed up, important-sounding word for a man full of self-importance being the character with such features. (Smiley, 2012)

Dickens' characters are some of the most memorable in fiction. Often these characters were based on people that he knew; for example, Wilkins Micawber and William Dorrit , his father, Mrs. Nickleby, his mother. In a few instances Dickens based the character too closely on the original and got into trouble, as in the case of Harold Skimpole in Bleak House, based on Leigh Hunt, and Miss Mowcher in David Copperfield, based on his wife's dwarf chiropodist.



2.2.2.2 Unforgettable characters

His characters were often so unforgettable that they took on a life of their own outside his books. For instance, Gamp became a slang expression for an umbrella from the character Mrs. Gamp and Pickwickian, Pecksniffian, and Gradgrind all entered dictionaries due to Dickens's original portraits of such characters who were quixotic, hypocritical, or vividly factual. (Ziegler, 2007)

Virginia Woolf⁵, an English writer, after reading some of Dickens's works states that *"we remodel our psychological geography when we read Dickens" as he produces "characters who exist not in detail, not accurately or exactly, but abundantly in a cluster of wild yet extraordinarily revealing remarks."* (Woolf & McNeillie, 1986)

One character vividly drawn throughout his novels is London itself. From the coaching inns on the outskirts of the city to the lower reaches of the Thames, all aspects of the capital are described over the course of his body of work.

2.2.2.3 Idealized characters

Dickens uses idealized characters in his books. An idealized character does not have any room to grow throughout the course of the book. However Dickens does not make all of his characters perfect, rather he uses his idealized characters to contrast the ugly side of life that he so often portrays. Oliver Twist is an example of one of his idealized characters. During the course of the book Oliver is put through many trials, including an evil orphanage and a small training center for thieves. Throughout all of this Oliver is naive and his values



are never compromised, even though he is put in very difficult situations. Dickens chose to idealize Oliver to offer the reader something to like. If Dickens had not idealized Oliver the book would have been dark with very little joy in it.

2.2.2.4 Incredible circumstances

Dickens also loves to employ incredible circumstances in his books. In *Oliver Twist*, Oliver turns out to be the nephew of the rich high class family that rescues him from the gang of thieves that Oliver had fallen in with. Using these incredible coincidences was popular for authors during Dickens's time, but he does this in a distinct way. While other authors of the period would use the method to further their plot in their simple picturesque stories, Dickens's took the approach that good will triumph over evil sometimes, even in very unexpected ways, and he used the method of incredible circumstances to show his outlook.

2.2.2.5 Music effect

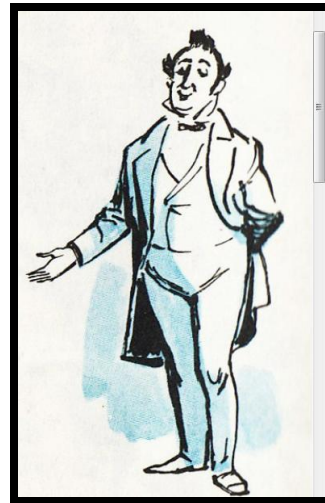
Dickens also used many devices in his writings and one of them was music. *A Christmas Carol* is one of the best loved Christmas stories of all time. In *A Christmas Carol* Dickens uses music and mysterious ghosts to bring an old miser, Ebenezer Scrooge a Christmas message. Ebenezer Scrooge is a very rich business man that makes his living by lending money to the less fortunate and charging them large amounts of interest, but at the end he realizes his fault and becomes a good man.

2.2.2.6 The most well-known Dickens's characters

Picture # 13



Dickens at his desk at Gads Hill Place surrounded by many of his Characters

Dickens's characters**Picture # 14****Oliver, in *Oliver Twist*****Picture # 15****Mr. Turveydrop, *Bleak House*****Picture # 16****Dolly Varden, *Barnaby Rudge*****Picture # 17****Mr. Pecksniff, *Martin Chuzzlewit***

Dickens's characters

Picture # 18



Nell, *Little Nell*

Picture # 19



Mr. Ebenezer Scrooge, *A Christmas Carol*

Picture # 20



Mr. Pickwick, *The Pickwick Papers*

Picture # 21



Mr. Sydney Carton



2.2.3 AUTOBIOGRAPHICAL ELEMENTS

An autobiographical novel is a kind of novel using auto fiction techniques, or the merging of autobiographical and fiction elements. An autobiography is the *true* (but not necessarily totally factual) story of a person's life written by that same person. Writers reveal the effects of certain events on their lives. Names and locations are often changed and events are recreated to make them more dramatic, but the story still bears a close resemblance to that of the author's life. While the events of the author's life are recounted, there is no pretense of exact truth. Events may be exaggerated or altered for artistic or thematic purposes.

All authors incorporate autobiographical elements in their writings, but with Dickens this is very noticeable, even though he tried to hide it. He considered his past shameful and lowly; *David Copperfield* is one of the most clearly autobiographical novels.

2.2.3.1 Autobiographical elements in *Great Expectations*

Some of Dickens other works also have this feature and an example of this is his famous novel *Great Expectations*, In which Dickens' character 'Pip' had a hard childhood. Dickens rose above the discrimination of the Victorian caste system and became a renowned and respected author; 'Pip' was able to overcome his own problems with the caste system as well, but only through the help of a generous benefactor. The story seems to parallel Dickens' own life as a tale of self-understanding, charity and hardship.



2.2.3.2 Autobiographical elements in *Bleak house*

His work, *Bleak House*, especially the scenes about court cases and legal arguments, are drawn from the author's brief career as a court reporter. In *Little Dorrit* there is a detailed depiction of life in the Marshalsea prison, resulting from Dickens's own experiences in that institution, as referenced above in my discussion of Dickens's life in the previous chapters.

Dickens's own father was sent to prison for debt, and this became a common theme in many of his books. Parts of the childhoods of characters in many of his books such, as the character, Little Em'ly, in *David Copperfield*, may have been based on Dickens's own childhood. Very few details of his early life were known to the public until six years after his death, when John Forster published a biography on which Dickens had collaborated. (Ackroyd, 1990)

2.2.3.3 Use of his own experiences to create characters

Dickens utilized his personal experiences to create vivid characters in dramatic situations. By weaving social commentary into his narratives, Dickens was able to 'instruct' as well as 'delight', tackling issues like child labor, class inequality, divorce, anti-sabbatarianism, and prostitution. Dickens often wrote in the style of caricature, preferring to exaggerate one or two distinctive features, creating literature that was more suited to the taste of the growing middle class.

At a time when industrialization and Victorian capitalism surged forward, the novels of Charles Dickens, championed the poor and disadvantaged people.



His prolific serialized writing had the power to change public opinion quickly, and therefore the ability to incite political reform by creating a social conscious.

2.2.4 EPISODIC WRITING

Some writers are characterized by the style by which the story is a series of episodes, or events, that are very loosely tied together. As a way of entertaining the reader, the events crop up one after the other, but there is little character development between one episode and the next. It is easy to see how one event grows out of the one before. Episodic is a style that uses a lot of self-contained episodes or scenes that have a beginning, middle, and end.

2.2.4.1 Delivering monthly and weekly installments

Most of Dickens' major novels were first written in monthly or weekly installments in journals, such as Household Words, and later collected into the full novels.

This writing method helped Dickens to be popular, since each installment, some of them about 32 pages and with two illustrations, cost a shilling, cheaper than the whole novel, which cost around 31 shillings. Dickens's publishers were Chapman and Hall.

The aim of this style of writing was to keep readers reading the books because each installment ended with a hook which led the reader to wonder about the next events of the story.



Part of Dickens' great talent was to incorporate this episodic writing style, but in the end it still ends up with a coherent novel. This style became the dominant Victorian mode for novel publication. The installment format allowed Dickens to evaluate his audience's reaction, and he often modified his plot and character development based on such feedback. For example, in *David Copperfield*, when his wife's chiropodist expressed distress at the way Miss Mowcher seemed to reflect her disabilities, Dickens went on to improve the character with positive lineaments. His plots were carefully constructed, and Dickens often wove into his narratives elements from topical events. Masses of the illiterate poor chipped in ha'pennies to have each new monthly episode read to them, opening up and inspiring a new class of readers.

2.2.5 SOCIAL COMMENTARY

Dickens was known not only as the first great urban novelist in England, but also as one of the most important social commentators who used fiction effectively to criticize economic, social, and moral abuses in the Victorian era.

2.2.5.1 Strong social conscience

Dickens developed a strong social conscience, an ability to make evident the victims of social and economic injustices. Dickens's deep social commitment and awareness of social ills are derived from his traumatic childhood. He showed compassion and empathy towards the vulnerable and disadvantaged sectors of English society, and contributed to several important



social reforms.

2.2.5.2 Touching issues through fiction

Dickens used his fiction as a springboard for debates about moral and social reform. In his novels of social analysis Dickens became an outspoken critic of unjust economic and social conditions. His deeply-felt social commentaries helped raise the collective awareness of the reading public. Dickens contributed significantly to the emergence of public opinion which was gaining an increasing influence on the decisions of the authorities. Indirectly, he contributed to a series of legal reforms, including the abolition of the inhumane imprisonment for debts, purification of the Magistrates' courts, a better management of criminal prisons, and the restriction of capital punishment.

Dickens was a perceptive social commentator and a great moralist. He, as many other writers of his time, exposed the problems of the Victorian society. Although his fiction was not politically subversive, he tried to find a remedy to social abuses.

2.2.5.3 Dickens as a denunciator of the ills of the Victorian society

Dickens was not the first novelist to draw attention of the reading public to the deprivation of the lower classes in England, but he was much more successful than his predecessors in exposing the ills of the industrial society including class division, poverty, bad sanitation, privilege and meritocracy and the experience of the metropolis. Dickens used the novel as a repository of



social conscience in the same way as many nineteenth-century authors did.

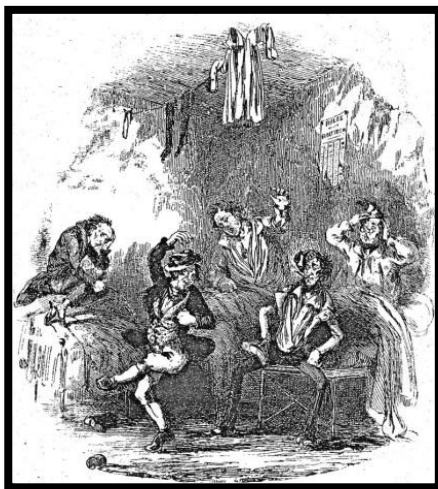
In his social novels, Dickens is at once central and untypical. Dickens, a novelist universally associated with social issues, found himself in a situation that later caused him to be attacked for allowing his imagination. This created a problem for him because it came between his writing and his subject. As a result his underlying attitudes can be evasive. In his fiction, most characters have a job; but Dickens rarely shows them at work. His novels are centrally about social relationships, yet his model for this would seem, as Louis Cazamian⁶, French academic Literary Critic, noted, “*A perpetual Christmas of warm feelings, and the benevolent paternalism of Fezziwig in A Christmas Carol.*”

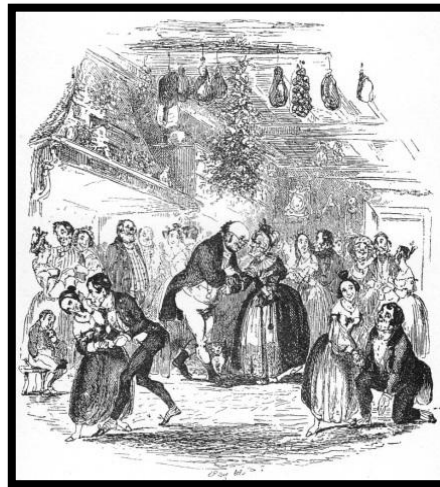
However, many, radicals admired him. Although Dickens was never a radical author, he was much more sensitive to social abuse than other radical authors, and he responded readily to the concerns of the Condition of England Question. *The Pickwick Papers* is an example of the description of England. The following passage from *The Pickwick Papers* predicts Dickens’s lifelong worry with the effects of industrialization on English society.

It was quite dark when Mr. Pickwick roused himself sufficiently to look out of the window. The straggling cottages by the roadside, the dingy hue of every object visible, the murky atmosphere, the paths of cinders and brick-dust, the deep-red glow of furnace fires in the distance, the volumes of dense smoke issuing heavily forth from high toppling chimneys, blackening and obscuring everything around; the

glare of distant lights, the ponderous wagons which toiled along the road, laden with clashing rods of iron, or piled with heavy goods — all betokened their rapid approach to the great working town of Birmingham.

As they rattled through the narrow thoroughfares leading to the heart of the turmoil, the sights and sounds of earnest occupation struck more forcibly on the senses. The streets were thronged with working people. The hum of labour resounded from every house; lights gleamed from the long casement windows in the attic storeys, and the whirl of wheels and noise of machinery. (p. 632- 633)

Picture # 22**Christmas Eve at Mr. Wardle's, Two scenes in debtor's prison****Picture # 23****Mr. Pickwick sits for his Portrait**

Picture # 24**The Warden's Room**

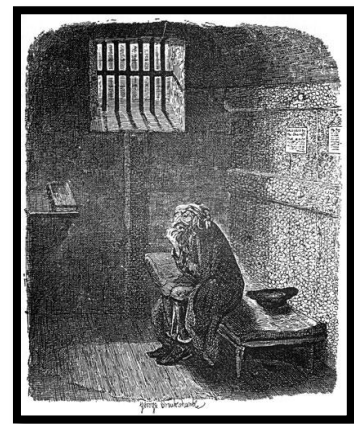
2.2.5.4 Dickens using social commentary in his novels

Dickens's later novels contain severe pieces of social commentary. These begin with a total rejection of the claims of classical economics and, as they progressed, they showed his moral concern for the social well-being of the nation. His early novels exposed isolated abuses and shortcomings of individual people, whereas his later novels contain a bitter diagnosis of the Condition of England. Some examples of social commentary in his novels are the following.

2.2.5.4.1 Oliver Twist

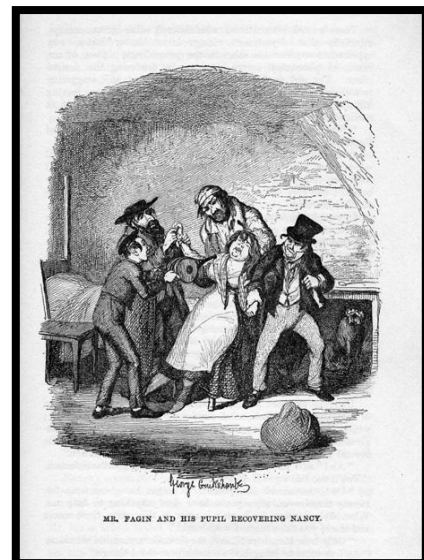
An example of Dickens's severe social commentary is *Oliver Twist*, which represents a radical change in Dickens's themes. According to Louis Cazamian, "*The success of Twist confirmed Dickens' determination to write on social topics.*" Dickens explores many social themes in *Oliver Twist*. The critique of the Poor Law of 1834 and the administration of the workhouse is presented in the

opening chapters of *Oliver Twist*. Dickens gives the most uncompromising critique of the Victorian workhouse, which was run according to a regime of prolonged hunger, physical punishment, humiliation and hypocrisy

Picture # 25**Life at Workhouse****Picture # 26****Physical punishment****Picture # 27****Life at Workhouse**

In contrast to *Pickwick*, in *Oliver Twist* Dickens shows England as a country of what Disraeli called “The Two Nations”: the rich and privileged and the poor living in abject and inhumane conditions of deprivation, misery and humiliation. Many characters of *Oliver Twist* function as allegories. Dickens challenges the popular Victorian beliefs that some people are more prone to vice than others. Like other authors such as Frances Trollope, Charlotte Elizabeth Tonna, Charlotte Brontë and Elizabeth Gaskell, Dickens was aware of the victimization of women in Victorian society. For example, a character of *Oliver Twist*, Nancy, is forced into prostitution by poverty, hunger and life in a corrupt environment. John Bayley⁷, a writer points out that:

Nancy's living is the living of England, a nightmare society in which drudgery is endless and stupefying, in which the natural affections are warped, and the dignity of man appears only in resolution and violence. It is a more disquieting picture than the carefully and methodically symbolized social panoramas of Bleak House, Little Dorrit, and Our Mutual Friend. (p. 61)

Picture # 28**Nancy, Oliver Twist****Picture # 29****Mr. Fagin and his pupil recovering Nancy**

In *Oliver Twist* Dickens presents a portrait of the sad childhood of a considerable number of Victorian orphans. The orphans are hungry, and for a meal they are given only a scoop of gruel. Oliver, one of the oppressed children, dares to ask for more gruel and is severely punished. The following passage from *Oliver Twist* describes the scene.

The evening arrived; the boys took their places. The master, in his cook's uniform, stationed himself at the copper; his pauper assistants ranged themselves behind him; the gruel was served out; and a long grace was said over the short commons. The gruel disappeared; the boys whispered each other, and winked at Oliver; while his next neighbours nudged him. Child as he was, he was desperate with hunger, and reckless with misery. He rose from the table; and advancing to the master, basin and spoon in hand, said: somewhat alarmed at his own temerity: 'Please, sir, I want some more. (p. 15)

Picture # 30



Oliver Twist is asking for more gruel

This scene, which has become the most familiar incident in any English novel strongly appealed to the Victorian conscience. Dickens challenged the Victorian idea of charity for the so-called "deserving poor". He demonstrated convincingly that the workhouse was a failed attempt to solve the problem of poverty and unwanted children.

Oliver Twist is a textbook which talks about Victorian child abuse and early



Victorian slum life.

Dickens obtained success in making Victorian public opinion more conscious of the circumstances of the poor. He described believably the disorder, squalor, blight, decay, and human misery of a modern industrial city. Even though the initial depiction of the real conditions within in England at that time changes into a sentimental moral fable on the subsequent pages, *Oliver Twist* is an important manifestation of Victorian social conscience.

2.2.5.4.2 Nicholas Nickleby

Dickens continued with the motif of child abuse in the context the Victorian education system, this time by means of his novel, *Nicholas Nickleby*. In this book he presented a serious social commentary on the conditions of schools where unwanted children were maltreated and starved. In the novel the main character, Nicholas, is sent to Dotheboys Hall, a school run by the cruel and abusive headmaster Wackford Squeers. The following passage is a short example of it.

Pale and haggard faces, lank and bony figures, children with the countenances of old men, deformities with irons upon their limbs, boys of stunted growth, and others whose long meager legs would hardly bear their stooping bodies, all crowded on the view together; there were the bleared eye, the hare-lip, the crooked foot, and every ugliness or distortion that told of unnatural aversion conceived by parents for their offspring, or of young lives which, from the earliest



dawn of infancy, had been one horrible endurance of cruelty and neglect. There were little faces which should have been handsome, darkened with the scowl of sullen, dogged suffering; there was childhood with the light of its eye quenched, its beauty gone, and its helplessness alone remaining; there were vicious faced boys, brooding, with leaden eyes, like malefactors in a jail; and there were young creatures on whom the sins of their frail parents had descended, weeping even for the mercenary nurses they had known, and lonesome even in their loneliness. With every kindly sympathy and affection blasted in its birth, with every young and healthy feeling flogged and starved down, with every revengeful passion that can fester in swollen hearts, eating its evil way to their core in silence, what an incipient Hell was breeding here! (p. 88)

Dickens's social commentary about the Victorian education system was reflected not only in *Nicholas Nickleby*, *Hard Times* and *Our Mutual Friend*, but also in his journalism and public speeches. In *Nicholas Nickleby* Dickens depicts cruel practices in Yorkshire boarding schools. Nevertheless, Dickens does not only censure the malicious education system, but he is primarily worried with the fates of these unlucky children who are representatives of the most defenseless portion of the society. (Diniejkó & Litt, 2012)

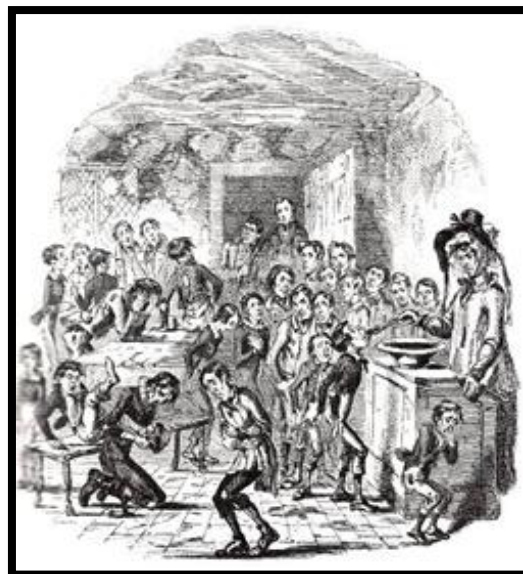
Two of Phiz's illustrations for *Nicholas Nickleby*

Picture # 31



Nicholas Astonishes Mr. Squeers and Family

Picture # 32



The Internal Economy of Dotheboys Hall

Picture # 33



Nicholas Starts for Yorkshire

2.2.5.4.3 A Christmas Carol

Dickens shows his antipathy with the Malthusian principle of uncontrolled population growth in his novel, *A Christmas Carol*, which is an anti-Malthusian tale. Scrooge, the protagonist of the work, speaks about charity collectors like Malthus, who suggested abolition of poor laws:

“If they would rather die,” said Scrooge, “they had better do it, and decrease the surplus population.” (p. 21)

A Christmas Carol was Dickens’s answer to the Children’s Employment Commission Report on the miseries suffered by many poor children. Dickens suggestively brought to light selfishness and greed as the dominant features of his England. He depicts almost in a documentary way Christmas celebrated by the working poor of early-Victorian England.

As a social commentator, Dickens not only stated the ills of England but he also saw the need for the improvement of English society; he urged that the wealthy and privileged should exhibit a greater humanitarianism towards the poor and the vulnerable. He himself was involved in charitable projects in order to get money for poor people. (Diniejko & Litt, 2012)

During the 1850s Dickens’s interests changed gradually from the examination of individual social ills to the examination of the state of society, particularly its laws, education, industrial relations, and the terrible conditions of the poor. Increasingly, apart from fictional plots, his novels contained a



considerable amount of social commentary similar to Henry Mayhew's nonfictional narratives about the London poor.

2.2.5.4.4 Bleak House

Although *Bleak House* is frequently called England's first authentic contribution to modern detective fiction, it also sharply indicts the inequities in Victorian society. Dickens's deluxe novel, although not his most popular, it exposes the abuses of the court of Chancery and administrative incompetence. For Dickens, the Court of Chancery became synonymous with the faulty law system, expensive court fees, bureaucratic practices, delay and inconclusiveness of judgments. Apart from the critique of the Chancery courts, Dickens also criticizes slum housing, overcrowded urban graveyards, neglect of contagious diseases, electoral corruption, preachers; class divisions, and neglect of the educational needs of the poor. (Diniejkó & Litt, 2012) The book opens with the famous description of London in fog, and the following passage is a part of it.

Fog everywhere. Fog up the river, where it flows among green aits and meadows; fog down the river, where it rolls defiled among the tiers of shipping, and the waterside pollutions of a great (and dirty) city. Fog on the Essex marshes, fog on the Kentish heights. Fog creeping into the cabooses of collier-brigs; fog lying out on the yards, and hovering in the rigging of great ships; fog drooping on the gunwales of barges and small boats. Fog in the eyes and throats of ancient Greenwich pensioners,



wheezing by the firesides of their wards; fog in the stem and bowl of the afternoon pipe of the wrathful skipper, down in his close cabin; fog cruelly pinching the toes and fingers of his shivering little prentice boy on deck. Chance people on the bridges peeping over the parapets into a nether sky of fog, with fog all round them, as if they were up in a balloon, and hanging in the misty clouds. (p. 3)

This fog is also very figurative. It stands for institutional oppression which penetrates into every segment of Victorian society. Dickens sees London as a place of human misery, and the world he perceives is governed by greed and money. *Bleak House* also carries a warning against the excesses of the laissez-faire economy. The descriptions of streets, buildings and people are realistic and reflect the living conditions of England in the mid-19th century. The colors in the novel are predominantly grey and black, and the fog becomes one of the central symbols of the novel.

Three of Phiz's dark-plate illustrations for *Bleak House*

Picture # 34



Picture # 35

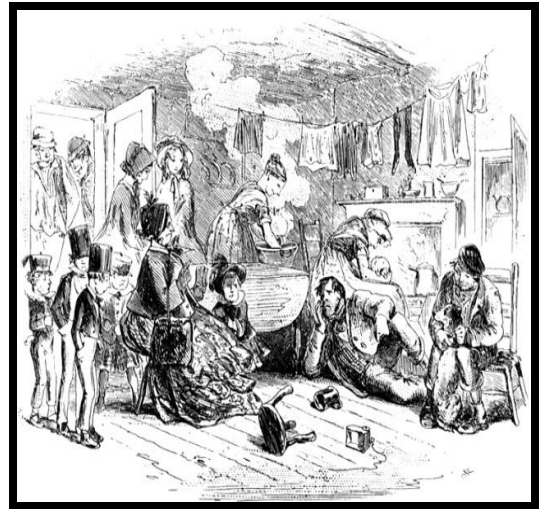


Picture # 36



The Ghost's Walk

Picture # 37

Treatment of poor children: Mr. Chadband 'Improving' a Tough Subject.
Picture # 38

Extreme poverty: The Visit to the Brickmaker's

Bleak House presents not only a satirical look at the legal system in England, which often destroys the lives of innocent people, but also offers a vast panorama of Victorian England, such as the foggy streets of London, filthy slums, the maze of the Inns of Court and also the peaceful countryside, with characters ranging from murderous villains, a fallen woman to virtuous girls and members of landed aristocracy, all of whom are affected by the flaws of the torturous Victorian judiciary system. The atmosphere, places and events are described in an authentic manner. In this point of view *Bleak House* is one of the most important novels about the condition of Victorian society. As Terry Eagleton⁸ has noted, “*Dickens sees his society as rotting, unraveling, so freighted with meaningless matter that it is sinking back gradually into some primeval slime*”(p. 40)



In *Bleak House*, Dickens describes emphatically urban poverty by the example of the slum street, where poor Jo lives, in a manner similar to the Sanitary Reports. The moral corruption of Chancery is juxtaposed with the physical decay of the slums:

Jo lives — that is to say, Jo has not yet died — in a ruinous place known to the like of him by the name of Tom-all-Alone's. It is a black, dilapidated street, avoided by all decent people, where the crazy houses were seized upon, when their decay was far advanced, by some bold vagrants who after establishing their own possession took to letting them out in lodgings. Now, these tumbling tenements contain, by night, a swarm of misery. As on the ruined human wretch vermin parasites appear, so these ruined shelters have bred a crowd of foul existence that crawls in and out of gaps in walls and boards; and coils itself to sleep, in maggot numbers, where the rain drips in; and comes and goes, fetching and carrying fever and sowing more evil in its every footprint than Lord Coodle, and Sir Thomas Doodle, and the Duke of Foodle, and all the fine gentlemen in office, down to Zoodle, shall set right in five hundred years — though born expressly to do it. Twice lately there has been a crash and a cloud of dust, like the springing of a mine, in Tom-all-Alone's; and each time a house has fallen. These accidents have made a paragraph in the newspapers and have filled a bed or two in the nearest hospital. The gaps remain, and there are not unpopular lodgings among the rubbish. As several more houses are nearly ready to go, the next crash in Tom- all-



Alone's may be expected to be a good one. (p. 182 - 183)

2.2.5.4.5 Hard Times

In *Hard Times* Dickens depicts the social consequences of industrialization and urbanization. *Hard Times* is more than any other of his Condition-of-England novels influenced by Thomas Carlyle's⁹ social criticism. It deals with a number of social issues: industrial relations, education for the poor, class division and the right of common people to amusement. It also draws on contemporary concern with reforming divorce laws.

Raymond Williams¹⁰ described *Hard Times* as “a thorough-going and creative examination of the dominant philosophy of industrialism of the hardness” (p. 93). In the same way, in his study, *The Rhetoric of Hard Times*, David Lodge¹¹ wrote:

On every page Hard Times manifests its identity as a polemical work, a critique of mid-Victorian industrial society dominated by materialism, acquisitiveness, and ruthlessly competitive capitalist economics. To Dickens, at the time of writing Hard Times, these things were represented most articulately, persuasively, (and therefore dangerously) by the Utilitarian. (p 86)

Dickens, like Thomas Carlyle and many other contemporary intellectuals, criticized Utilitarianism because it was based on the self-interest principle.

In *Hard Times*, Dickens brought into existence a Condition-of-England



novel, which directly engaged with contemporary and social issues. Dickens echoes many of Carlyle's arguments against the power of social machinery and materialist consciousness. For example, Carlyle exposed the dangers of a mechanistic and inhuman system which deprived people of such human qualities as emotion, affection and imagination. However, contrary to Carlyle, Dickens shows that the positive aspects of human nature are not easily destroyed. Fancy, imagination, compassion and hope do not disappear completely. These features are preserved in such characters as Sissy, Rachael and Sleary. Even Mr. Gradgrind revealed eventually some traces of humanness (Diniejko & Litt, 2012).

An example of Dickens's depiction of people who are products of an inhuman and materialistic society is Coketown, the city of Fact, which foreshadows the emergence of a monstrous mass urban society based on rationalism, anonymity, and dehumanization. The dominant feature of the town is its inherent ugliness. A part of this description of Coketown is the following paragraph.

It was a town of red brick or of brick that would have been red if the smoke and ashes had allowed it; but as matters stood it was a town of unnatural red and black like the painted face of a savage. It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves for ever and ever, and never got uncoiled. It had a black canal in it, and a river that ran purple with ill-smelling dye, and vast piles of buildings full of windows where there was a rattling and



a trembling all day long, and where the piston of the steam engine worked monotonously up and down like the head of an elephant in a state of melancholy madness. It contained several large streets all very like one another, and many small streets still more like one another, inhabited by people equally like one another, who all went in and out at the same hours, with the same sound upon the same pavements, to do the same work, and to whom every day was the same as yesterday and to-morrow, and every year the counterpart of the last and the next. (p. 28)

In *Hard Times* human relationships are contaminated by economics. The principles of the 'dismal science' led to the formation of a selfish and atomistic society. The social commentary of *Hard Times* is quite clear. Dickens is concerned with the conditions of the urban laborers and the excesses of laissez-faire capitalism. He exposes the exploitation of the working class by unfeeling industrialists and the damaging consequences of propagating factual knowledge (statistics) at the expense of feeling and imagination. However, although Dickens is critical about Utilitarianism, he cannot find a better way of safeguarding social justice than through ethical means. Wheeler M.¹² says "*In place of Utilitarianism, Dickens can offer only good-heartedness, individual charity, and Sleary's horse-riding; like other writers on the Condition of England Question, he was better equipped to examine the symptoms of the disease than to suggest a possible cure*" (p.81)

Hard Times was in fact an attack on the Manchester School of economics, which supported *laissez-faire* and promoted a distorted view of Bentham's



ethics. The novel has been criticized for not offering specific remedies for the Condition-of-England problems it addresses. It is debatable whether solutions to social problems are to be sought in fiction, but nevertheless, Dickens's novel anticipated the future debates concerning anti-pollution legislation, intelligent town-planning, health and safety measures in factories and a humane education system.

Finally according to Andrzej Diniejko¹³, Dickens as a social commentator exerted a profound influence on later novelists committed to social analysis. Some of his concerns with the Condition-of-England Question were further dealt with in the novels of Charles Kingsley, George Eliot, George Gissing, George Orwell, and recently in the postmodern novels of Martin Amis and Zadie Smith.

2.2.6 LITERARY TECHNIQUES

In order to create and attract readers' attention writers use many literary techniques which make their works unique. Charles Dickens wrote many novels, short stories and newspaper serials over his long literary career.

The most important techniques that are used by Dickens in all of his works are symbolism, character foils and metaphors. Dickens uses each of these devices to advance his social moral themes. Clearly, the uses of these three devices are common to the writings of Dickens, and can be seen in *Oliver Twist*, *A Tale of Two Cities*, *Great Expectations*, *A Christmas Carol* and *David Copperfield*.



2.2.6.1 Symbolism

Symbolism is defined as the representation of an abstract idea by using a person, place, or thing. Dickens typically uses one or two objects in each novel repeatedly to represent abstract ideas like danger, freedom or death. In *A Christmas Carol*, Dickens uses Ebenezer Scrooge, the mean, workaholic boss, to represent a lack of love and compassion. The symbol of Scrooge is so strong; the English language has transformed the character's name into an adjective describing an unbending, uncaring leader or boss. In *Great Expectations*, the mist marshes, where as a child Pip was kidnapped and almost murdered represent danger and uncertainty. In most of Dickens' work the setting is a symbol. Finally, in *David Copperfield*, the setting of the ocean represents death and an unknown powerful force, since many die due to the sea.

2.2.6.2 Characterization

Characterization is one of the strongest elements of literature and one of the easiest ways to convey a complex theme, and Dickens uses character foils.

A foil character is a minor character which has traits that are in contrast with the main character. It is used to emphasize the traits of a main character. For example, Bentley Drummle in *Great Expectations* is considered part of the upper class of society, but he is a cruel, nasty man. The foil is created because Pip believes that upper class society is proper, polite and respectful, therefore Drummle serves a foil to Pip's expectations.

In *A Tale of Two Cities*, Madame Defarge, the main female character, is



portrayed publicly as a calm woman who knits; therefore she seems like a docile and harmless grandma. However, in her knitting the seemingly harmless Madame Defarge is creating her death list. The character foil of Madame Defarge also alludes to the French peasants whom seem content and resigned, but actually are plotting the Revolution. Last, in *Oliver Twist*, the foil created is with the word 'twist', which was bestowed upon the young boy by accident. However, the word 'twist' alludes to the great reversals of money and luck that Oliver experiences later.

2.2.6.3 Metaphors

Metaphors are another device used by Dickens in his writings. A metaphor is a figure of speech in which a term or phrase is applied to something to which it is not literally applicable in order to suggest a resemblance, as in "A mighty fortress is our God."

Dickens uses metaphors in his texts to create parallels to his social change themes. In *A Tale of Two Cities*, the wine cask, which is introduced in the first several pages, represents two types of hunger. Through the wine cask Dickens is comparing the people's physical and emotion hunger. The citizens of France needed both food and freedom, which is represented by the wine and the word 'blood' on the wall.

In *Oliver Twist*, the London Bridge represents the sharp divide between Nancy's perfect world of Brownlow and Rose compared to Oliver's slum. The metaphor of the bridge as a division between classes, serves to emphasize the

large social divisions at the time Dickens was writing.

2.2.6.4 Private languages

Another important literary device used by Dickens is the ability of making up individualize speeches for each of his characters and for many of them he devised special languages or “private languages.” Each of these especial languages can be described in linguistic terminology, as an idiolect, the term used to describe the totality of speech habits of an individual.

Norman Page¹⁴ clarified the purpose of Dickens with his writings stating, *For Dickens ... dialogue clearly exists to serve a purpose.... to render not the real world but a fictional world that is amazingly vivid and varied. He does not appear to have been interested in persuading the reader That anyone who ever lived spoke in the manner of Jingle or Mantalini or Mrs. Gamp. In these novels speech is a matter of fictional convention – the author’s own code of convention – rather than accurate observation.*

2.2.6.4.1 Idiolects in Martin Chuzzlewit

An eminent example of the idiolect device in Dickens’s works is *Martin Chuzzlewit*, in which there are a variety of private languages. Dickens’s impressions of America are shown in this novel. He makes each class, each group, and profession speak in its own characteristic way, and individualizes the major figures through their language. In *Martin Chuzzlewit*, chapter XVI (257-258,) the young Martin met the first American, Colonel Diver, who has



some especial way of speaking English different than British one. The following phrase is an example of Colonel Diver's speech. "Keep cool, Jefferson, said the colonel gravely. Don't **bust!**" (*Martin Chuzzlewit* p. 263). Mr. Colonel doesn't pronounce "r" in the word "**burst**".

Another example of using idiolect device in *Martin Chuzzlewit* is Mr. Peck sniff's and Mrs. Gamp's speeches. Both have an oppose idiolect. Mr. Pecksniff uses an idiolect based on a clever manipulation of Standard English, while Mrs. Gamp speaks in a marvellously idiosyncratic adaptation of the social and regional dialect of the East End of London. This quality shows the ability and greatness of Dickens as a writer.

2.2.6.4.1.1 Loss of medial "t" and other letters

The main characteristics that Dickens writes about this character are: there is a loss of medial "t" and the subsequent change of vowel quality, as in cap'en: "Well cap'en," said the Colonel (*Martin Chuzzlewit*); the loss of final "e" as in "fortune;" the weakening of "them" to "em."

"You haven't got another boy to spare, **p'raps, cap'en?** Said the colonel, in a tone almost amounting to severity" (*Martin Chuzzlewit* p. 259)

2.2.6.4.1.2 The use of Initial capital letters

The use of initial capital letters is another devise exploited by Dickens as a means of emphasizing certain words. For example, the Colonel, a character in *Martin Chuzzlewit* expresses,



*“The name **O**f **P**rogram will be proud Toe jine you. And may it, My friends, be written on, **M**y tomb, “He was a member of the **C**on-gress of our common country, and was an ac-**T**ive in his trust.” (“Martin Chuzzlewit” p. 539)*

2.2.6.4.1.3 Hyphenation of the first syllables

For the American characters Dickens used another feature which was dissociation through hyphenation of the first syllables of certain words. He represents this general characteristic of pronunciation by the insertion of a hyphen in the spelling of many words of more than one syllable. The hyphen may indicate a pause, but it is a way of showing the stress syllable of a word. Stress that is more exaggerated than British English. For example,

I am at your service, sir; and I wish you, “said the General, giving him his hand with grave cordiality, “joy of your po-ssession. Your air now , sir, a denize of most powerful and highly-civilised do- minion, sir , where man is bound to man in one vast bond of equal love and truth. Mary you, sir, be worthy of you a-dopted country! (Martin Chuzzlewit)

This change in speech often results in a change in vowel quality, a device which is traditionally used for comic effect in parodies in American English.



2.3 MARTIN CHUZZLEWIT: BRIEF ANALYSIS OF THE BOOK

2.3.1 BRIEF ANALYSIS OF THE NOVEL

The Life and Adventures of Martin Chuzzlewit, most commonly known as *Martin Chuzzlewit*, was the sixth novel by Charles Dickens. He considered Martin Chuzzlewit as his best story, but actually it was not as popular as his other stories were. It is considered as the last of Dickens's Picaresque novels.

2.3.1.1 Publication

The novel was published in 19 monthly installments, each one made up of 32 pages, plus two illustrations, but the last chapters were double length. The first chapter was published in January of 1843, and the last one in July, 1844. This novel was dedicated to Angela Burdett-Coutts, Dickens's friend. This work is characterized by the comic exuberance and linguistic energy of the book. *Martin Chuzzlewit* was the first of Dickens's novels to be written around an overriding theme, in this case the form and effects of selfishness.

2.3.1.2 Themes in the book

Greed and selfishness are the central theme of the novel. It is reflected in the way of acting of many characters who act just to benefit themselves, and it does not matter how reprehensible or immoral the act is. An example of this is Jonas Chuzzlewit, and Seth Pecksniff. Jonas kills his father in order to obtain his father's heritage and Pecksniff receives young Martin as a student in his



home to get part of young Martin's wealth.

Acts of selfishness are done even by the protagonist of the novel, young Martin, in the way that he behaves towards Tom Pinch and Mark Tapley. He treats them as servants, a behavior that can be called self – serving.

Throughout the story greed is illustrated, especially with Jonas Chuzzlewit, Pecksniff, and Antony Chuzzlewit. All of them, in a one way and or other, try to get their hands on the Old Martin Chuzzlewit's fortune.

2.3.1.3 Main parts of the novel

The novel also can be divided into three books. The first one is made up of the elements of the picaresque plot in which there is an introduction of the history of the large Chuzzlewit family, ending with the quarrel of the main character, Martin Chuzzlewit, with his grandfather, an event that leads Martin to escape from home.

The second book is the one written by Dickens as a result of his recent travel to America. He sent his hero, Martin, to America, together with his friend Mark Tapley. They both live terrible experiences in the new country. They suffered a shock with the culture, customs, and politics of America. Dickens uses all his comic and satirical devices to describe America.

Finally, the third book is about a dark side of the novel. Jonas is a selfish and greedy person; in fact through the story he became a murderer. Here Dickens offers to the reader a case study, the study of Jonas, who in a cunning



way organized his crimes.

Throughout the novel there runs a source of richly comic humor. Dickens uses this humor to make his minor characters memorable. For example, Mrs. Gamp a nurse, who most of the time is drunk, and the greatest character, Mr. Pecksniff, whose hypocrisy is transparent to the reader, and therein lies the humor. For instance, “Bless you for hating me”, Pecksniff says to Old Martin.

2.3.2 BRIEF LITERARY ANALYSIS OF THE NOVEL

The language used in *Martin Chuzzlewit* is very rich and interesting. Patrick J. McCarthy¹⁵, an English professor at the University of California at Santa Bárbara, in an article called *The language of Martin Chuzzlewit*, makes an analysis of Victorian writings, especially Dickens’s works, and one of them is *Martin Chuzzlewit*. According to McCarthy, the comic exuberance and linguistic energy of the novel has to do with many devices used by Dickens such as the following ones.

2.3.2.1 Animism

As it is well known, animism is the belief that all things are alive in some sense. This technique is used to give life to inanimate things. Animism is noticed in the first chapter of the novel where anything such as spoons, clothes, buildings start with life, and they seem to be instinctually full of energy and will. In the following passage there is an example of animation of objects:



“A wicked side old sideboard misbehaves in the office of Mr. Fips just before Tom gets good news , and a window prop jumps into the street as Mark Tapley is doing young Martin a favor” (Martin Chuzzlewit). There is also a description of how malaria, a mortal illness demised that place:

“Fatal maladies, seeking whom they may infect, come forth at night in misty shapes” (p. 377)

2.3.2.2 Superlative degree

Another language effect is the use of expressions in the superlative degree. By “superlative expression,” is meant “all the ways that can be expressed, the furthest reach or ultimate quality of anything, positive or negative.”

Dickens uses this technique to give intensity in his expressions. There is no chapter before number twenty – five begins without some superlative expressions. The following expressions are some examples of use of superlative degree.

“Surely there never was any other borough, city, or Hamlet in the world, such a singular sort of a place as Todgers’s” (p. 127)

“Some trifling excitement prevailed upon the very brink and margin of the land of liberty” (p. 255)

“The knocking at Old Mr. Peck sniff’s door Bore no resemblance whatever to the noise of an America railway train at full speed” (p. 341)



There are other scenes such as the domestic interchanges between, Tom and Ruth Pinch:

“As fine a morning as ever was seen” (p.730)

“The greenest cabbage- leaf ever grown in a garden” (p.601)

“The freshest little plants” (p.730)

Many expressions like those above give life and movement to chapters like the first one, where there is no help from the character, story, or situation to make it lively.

2.3.2.3 List and surprise collocations

Two additional linguistic effects are used in the novel, list and surprise collocations, which derived from self- expressive impulses of an animated world. Patrick J McCarthy says that lists and collocations suggest the plenitude and variety of all that Martin Chuzzlewit contains, and they name, move about, and juxtapose objects so that the crowded surface seems to be responding to subliminal pressures. There are many scenes in the novel where lists of many things and people are depicted. For example, scenes like Salisbury market, the New York Harbor, Covent Garden, the city streets, the forest of the Eden. All the descriptions of those places have a list of things.

Collocations are such expressions that occur more often than would be expected by chance. Many collocations are used by some characters in the novel. Expressions such as a face is “As pale as a muffin,” a chin is “As



smooth as a new-laid egg,” or “a scraped Dutch cheese,” and a room has
“More corners in it that the brain of an obstinate man” (p.312,460,549)

Mrs. Gamp says “Lambs could not forgive, and nor worms forget” (p. 758)

Another good example is Pecksniff’s expressions. He tries to emit the word
“sirens” and he puzzles his brain and he expresses other words such as swans,
oysters.

2.3.2.4 Clichés

Clichés are overused expressions or ideas. In the novel, most of them are
stated by Pecksniff, as in a phrase of the novel he says that he has “The
habit of using any word that occurred to him....without much care for the
meaning ” (p. 15) Thirty percent of clichés of the novel belong to Pecksniff ,
and Mrs. Gamp uses many of them such as “rich folks may ride on camels, but
it ain’t so easy for ‘em to see out of a needle eye” (p. 407).

Other characters, such as Jonas and Tom, use clichés. For example ,
“Any trick is fair in love” (p.336), “As bold as a brass” , and “Get in your hay
while the sun shines” (p. 400) Young Martin also expresses few clichés, for
example, “the wisdom of doing at Rome as Romans do”(p. 344), “bygones
shall be bygones between us”(p.766). The use of clichés by the characters
defines the personality of each character in the novel.



2.3.2.5 Animal imagery

The last language effect in the novel is animal imagery which is one of the richest sources of Martin Chuzzlewit's verbal energy. The animal imagery gives an edge and distinction to a character. The novel is full of references to animals of all kinds, and its range is enormous. About one hundred and forty expressions of animal imagery appear, they go from mites to whales to porcupines and Newfoundland dogs.

Some of the names that Dickens uses in the novel suggest animals, such as Chuzzlewit, Spottletoe, Pecksniff, Gander, Poll Sweedlepipe, Tigg, Fladdock, Scadder, Chevy Slyme, Wolf, Bullamy, Chicken Smivey, and Mullit. Some of them can sound funny, but most of them are connected with a dark idea of bestiality.

Pecksniff considers himself as a dove that refers to his daughters as birds. He is also said "to have all the mild qualities of a lamb" (p. 53) but he also has a crocodile side. On the other hand Jonas sees him as a tomcat, but he is the very last and worse, being compared to a toad, adder, serpent or bear.

2.3.2.6 Letter- writer and text

Carol Hanbery Mackay,¹⁶ an English Professor at the university of Texas, is the author of some articles about Dickens, including the novel *Martin Chuzzlewit*. In her article, *The letter – writer and the text in Martin Chuzzlewit*, she analyzes the use of letter- writer and text in the novel.



This way of using letters by Dickens makes his oeuvre embody the convoluted relationship between the private and public selves of the writer. Young Martin's letter to Tom Pinch is full of self, and this letter gives an extra dimension to Martin's commentary.

There are also many letters that might have been written, and which seem to exist in the character's mind; for example, many nonsexist letters are made up by Tom to Mary from Martin. In the following phrase Mary expresses her nostalgia to young Martin by saying "No letters have ever reached me, except that one from New York." Tom Pinch tries to make her feel better by saying "Nothing travels so fast as ill news"

The use of letters in *Martin Chuzzlewit* contributes more secrecy than revelation, more hypocrisy than honesty, more obfuscation than clarification. Some of the characters write letters to communicate information or maintain family's ties, but most of them use letters because they want money or they want to protect their money interest.

The three types of letters that are used by Dickens in *Martin Chuzzlewit* are public letters which are available to everybody who wants read them, the personal, confessional letters, which contain a part of the letter writer's self or soul, and secret coded letters. At the end all those kinds of letters become public to a certain degree. Along all the novel Dickens uses letters with the purpose of building a complex plot, leaving the reader to imagine about the ending of the plot.



Carol Hanbery says the letters divide the novel into three stages: the immoral first half, the amoral American sections, and the moral final episodes.

Attempts of blackmail take several forms in the novel, starting from Pecksniff's insinuation that he might tell Old Martin about Mary's relationship with young Martin. He sends threatening letters to young Martin who was in America. Also Jonas receives blackmail by means of letters from Montague, whose content we can only surmise.

2.3.2.7 Locution and authority

An interesting feature of Dickens's writing is the locution and authority that is reflected in it, especially in *Martin Chuzzlewit*. In his analysis, "*Locution and authority in Martin Chuzzlewit*," R. S. Edgecombe¹⁷ states that Dickens uses proverbs and passages from the Bible in order to give this characteristic to his characters.

2.3.2.7.1 Proverbs

As it is known, a proverb is a simple and concrete saying, popularly known and repeated, which expresses a truth based on common sense or the practical experience of humanity.

Throughout the novel many proverbs are used. Some examples of proverbs are the following:

An ancient proverb warns us that we should not expect to find old heads upon young shoulders; to which it may be added that we seldom



meet with that unnatural combination, but we feel a strong desire to knock them off ; merely from an inherent love we have of seeing things in their right places. It is not improbable that many men, in no wise choleric by nature , felt this impulse rising up within them, when they first made the acquaintance of Mr. Jonas ; but if they had known him more intimately in his own house, and sat with him at his own board, it would assuredly have been paramount to all other considerations.
(p.162)

Here, Dickens acts as a spokesperson for all living people, and he takes as a specific example the Jonas's house and board.

By letting his characters use proverbs, Dickens shows their wisdom level. Mr. Tigg expresses a standard simile with an alchemical conceit that conveys his fraudulence rather than his resourcefulness. This passage is an example of the conversation between Mr. Tigg and Jonas Chuzzlewit.

Why, you are as bold as brass! Said Jonas, in the utmost admiration.
"A man can well afford to be bold as brass, my good fellow, when he gets gold in exchange! Cried the chairman, with a laugh that shook him from head to foot. (p.446)

2.3.2.7.2 Passages from the Bible

Jonas Chuzzlewit's religious discourse is a single saying from Psalm 90:

And ecod' cried Jonas, 'now he's gone so far without giving in, I



don't see much to prevent his being ninety; no nor even a hundred... Where's his religion I should like to know, when he goes flying in the face of the Bible like that! Threescore –and ten's mark; and no man with conscience, and a proper sense of what's expected of him, has any business to live longer'.

Is any one surprised at Mr. Jonas making such a reference to such book for such purpose? Does any one doubt the old saw, that the Devil (being a layman) quotes Scriptures for his own ends. If he will take the trouble to look about him, he may find a greater number of confirmations of the fact, in the occurrences of any single day, than the steam-gun can discharge balls in a minute. (p. 174)

2.3.2.8 Quotations

The language used in Martin Chuzzlewit is very rich, and as a result, many witty phrases become quotations. The following are some of many in the novel.

What is exaggeration to one class of minds and perceptions is plain truth to another. That which is commonly called a long-sight, perceives in a prospect innumerable features and bearings non-existent to a short-sighted person. I sometimes ask myself whether there may occasionally be a difference of this kind between some writers and some readers; whether it is ALWAYS the writer who colours highly, or whether it is now and then the reader whose eye for colour is a little dull? (Preface)



"Oh, Sairey, Sairey, little do we know what lays before us!" (Chapter 1)

Any man may be in good spirits and good temper when he's well dressed. There an't much credit in that. If I was very ragged and very jolly, then I should begin to feel I had gained a point, Mr Pinch. (Chapter 5)

"There might be some credit in being jolly with a wife." (Chapter 5)

"With affection beaming in one eye, and calculation shining out of the other." (Chapter 8)

"Do not repine, my friends," said Mr. Pecksniff, tenderly. "Do not weep for me. It is chronic." And with these words, after making a futile attempt to pull off his shoes, he fell into the fireplace." (Chapter 9)

"Let us be moral. Let us contemplate existence." (Chapter 9)

"Regrets," said Martin, "are the natural property of grey hairs; and I enjoy, in common with all other men, at least my share of such inheritance." (Chapter 10)

"Keep up appearances whatever you do." (Chapter 11)

"Here's the rule for bargains 'Do other men, for they would do you.' That's the true business precept." (Chapter 11)

"I believe no satirist could breathe this air. If another Juvenal or Swift could rise up among us tomorrow, he would be hunted down. If you have any knowledge of our literature, and can give me the name of any man,



American born and bred, who has anatomised our follies as a people, and not as this or that party; and who has escaped the foulest and most brutal slander, the most inveterate hatred and intolerant pursuit; it will be a strange name in my ears, believe me.” (Chapter 16)

“Buy an annuity cheap, and make your life interesting to yourself and everybody else that watches the speculation.” (Chapter 18.)

“Leave the bottle on the chimney-piece, and don't ask me to take none, but let me put my lips to it when I am so disposed, and then I will do what I'm engaged to do, according to the best of my ability.” (Chapter 19)

“Rich folks may ride on camels, but it an't so easy for 'em to see out of a needle's eye. That is my comfort, and I hope I knows it.” (Chapter 25)

“He'd make a lovely corpse.” (Chapter 25)

“But charity begins at home, and justice begins next door.” (Chapter 27)

“Our fellow-countryman is a model of a man, quite fresh from Natur's mold!” (Chapter 34)

“Home is a name, a word, it is a strong one; stronger than magician ever spoke, or spirit ever answered to, in the strongest conjuration.” (Chapter 35)

"I could have bore it with a thankful art. But the words she spoke of Mrs Harris, lambs could not forgive. No, Betsey!" said Mrs Gamp, in a



violent burst of feeling, "nor worms forget!" (Chapter 49)

2.3.2.9 The Prodigal and the Myth of the Wandering son

Cynthia Sulfridge¹⁸ in her analysis called, "Martin Chuzzlewit: Dickens's prodigal and the myth of the wandering son," argues that the novel has the same structure of the biblical story of the prodigal son. In the biblical story there is a wealthy man similar to Old Martin a rich person, in the novel. The wandering son of the story can be compared with young Martin. Throughout the story both characters suffer separation, and at the end the reunion of the father with the son; in the case of Martin the reunion is with his Grandfather.

Young Martin decides to leave all his home comforts to make his own fortune. Young Martin experiences certain changes of conditions of life as he moves from rich young heir, to architect's apprentice, to world traveler, to investor, to pioneer and back home again. Young Martin undergoes many hard situations during his travel, such as hunger, sickness, and wasting money similar to the prodigal son.

In fact, Martin Chuzzlewit follows very closely the pattern of the parable in the Bible. As an example of this, there is a passage of the novel when Young Martin made his first stop of his journey at little roadside alehouse.

He pushed away his empty plate; and with a second mug upon the head before him, looked thoughtfully at the fire until his eyes ached. Then he looked at the highly-coloured scripture pieces on the walls, in little



black frames like common shaving – glasses, and saw how the wise men) with a strong family likeness among them) worshipped in a pink manger; and how the Prodigal Son came home in red rags to a purple father and already feasted his imagination on a sea - green calf. Then he glanced through the window at the falling rain, coming down aslant upon the signpost over against the house , and overflowing the horse trough; and then he looked at the fire again, and seemed to descry a doubly distant London , retreating among the fragments of the burning wood. (p. 20).

When Martin was in America he suffered the consequences of being out of home. Dickens expresses this situation similar to the biblical passage, “*Martin lay down upon the ground, and wept aloud.*” Martin, in the same way as the wandering son, repents what he has done, and they both decide to ask for forgiveness.

In the hideous solitude of that most hideous place, with Hope so far removed, Ambition, quenched and Death beside him rattling at the very door, reflection came, as in a plague-beleaguered; and so he felt and knew the failing of his life, and saw distinctly what an ugly spot it was. (p.542)

Martin tells his friend, Mark Tapley “ The only hope left us: the only one end for which we have now to try, is to quit this settlement for ever, and get back to England. Anyhow! By any means!” (p.505)

Martin returns home and he asks his grandfather for forgiveness “*I came*



resolved to say this, and to ask your forgiveness: not so much in hope for the future, as in regret for the past: for all that I would ask of you is , that you would aid me to live . Help me to get honest work to do, and I would do it"
(p.639)

Martin's grandfather at the beginning does not seem to forgive his grandson, but at the end, he forgives him, similar to the parable where the father readmitted his wandering son.

2.3.3 SUMMARY OF THE NOVEL

This story is about an old and interesting family whose name is Chuzzlewit. The head of the family is the Old Martin Chuzzlewit who is a wealthy man. The Old Martin lives together with his grandson, young Martin, and Mary, his nursemaid. He adopted Mary with the purpose of having someone to take care of him till his last days of life.

The Old Martin does not thrust anybody, since he thinks that all his family is after his money. Meanwhile, young Martin falls in love of Mary. Old Martin strongly disagrees with this idea because he believes that Mary will be distracted from caring for his well-being and, in contrast, turn her attention to the wellbeing of his relatives, who only want to inherit his money. The Old Martin forewarns his grandson that if he continues with this affair he will be disinherited. Young Martin is a stubborn boy who challenges his grandfather. He goes away from home to Mr. Pecksniff's house.



At Pecksniff's house, he is a student of architecture. There young Martin meets a good friend, Tom Pinch. Old Martin knows where his grandson is living, and he asks Pecksniff, his cousin, to kick young Martin out of his house. Pecksniff, since he is interested in Old Martin's wealth, drives young Martin out of his home.

In that situation young Martin, together with Mark Tapley, travels to America to make their fortune. Meanwhile, Anthony Chuzzlewit, Old Martin's brother, dies in a mysterious way, and his son, Jonas, inherits all his wealth. Jonas meets Pecksniff's daughters and marries Merry. After their marriage, Jonas abuses her physically and emotionally. Later, Jonas becomes involved in business with Tigg Montague.

Tigg Montague is killed by Jonas, because he discovers that Jonas murdered his father, Anthony Chuzzlewit. In the meantime, young Martin arrives in America. He expects to find a different country better than England, but it does not happen. He makes some business, but it does not work. He loses all his goods and money, and he gets malaria. Young Martin, after analyzing his situation, decides to return to England.

In London, Old Martin is under Pecksniff's control. Old Martin realizes about Pecksniff's selfishness, and he forgives his grandson, young Martin by letting him marry Mary.

2.3.4 PLOT

The conflict of the story begins when young Martin tells his grandfather his



wish of marrying Mary, his grandfather's maid, the old Martin disinherits him. This event is followed by new events such as the travel of young Martin to America. In addition, there are other interesting parts in the story like the mysterious death of Anthony Chuzzlewit, Jonas's and Pecksniff's cunning acts, and finally the reconciliation of Chuzzlewit family.

2.3.5 CHARACTERS

As it was stated above, Dickens's characters are unique; a characteristic of Dickens' writing that gives life to the story. Most of Martin Chuzzlewit's characters were identified with Victorian people; and many of the names of the characters of this novel became a byword and part of the English language of England. For example, Peck sniff's name became a byword for hypocrisy, due to the fact that the character is a selfish and hypocritical one. Gamp became a slang word whose meaning is umbrella.

Charles was very careful in making up his characters, specially their names. Chuzzlewit, the last name of the protagonist, went through many other possible names such as Chuzzlewig, Chubblewig, Chuzzletoe, or Chuzzlebog, and even Sweezleden, Sweezlebash, or Sweezlewag. At the end, Chuzzlewit was the best option for his main character.

The kinds of characters of the novel are vast. They go from the poor to the wealthy, naïve to cunning, philanthropic to malevolent, good – looking to ugly, fat to thin, shorts to tall, etc.



Many of the characters are sometimes exaggerated but they are still very human in their strengths and weaknesses. Some characters have grown and changed by the end of the novel, while others reap the consequences of their choices.

Before introducing the characters of the novel it is important to explain characterization used by Dickens.

2.3.5.1 Characterization

Characterization is the creation of imaginary persons in fiction, including drama, novel, short story, and narrative poem, existing for the readers as real people. By characterization the readers are expected to know and understand the characters that the author writes about in his or her literary work. There are three types of characterization: the first is the *explicit presentation which is the direct exposition made by the author*, the second is the dramatic method of presentation, by the author, of the character in action by showing the qualities of the character indirectly; the third is the representation by the author of external events and internal feelings, emotions in the protagonist inner self; the author only describes the actions and emotions of the character's inner self, and the reader realizes the attributes and characteristics of the character.

In Martin Chuzzlewit, Charles uses the first and second methods of characterization. For example, young Martin is introduced by the author describing his appearance in an *"explicit representation."* An example of the



second method is the Young Martin's action when he has a quarrel with his grandfather. This is the representation of the character in action.

According to Edgar V. Roberts¹⁹, in literature the word "character" is defined as the author's creation through the medium of words; of a personality. Most of the fictional characters along in the writing of a story can be static or developing ones. The static characters remain the same from the beginning until the end of the narrative. On the other hand, the developing characters undergo many changes.

In Martin Chuzzlewit some of the characters remain static, *such* as Jonas Chuzzlewit who died being a selfish person. Young Martin is an example of a developing character who changed his selfish and stubborn personality into a thoughtful and good person. The most important characters which lead the course of the story are the following:

2.3.5.2 Main characters

2.3.5.2.1 Young Martin Chuzzlewit

He is the protagonist of the novel. He is a good looking young man of 21 years old who was raised up by his grandfather, Old Martin Chuzzlewit. His parents died when he was still a young boy. He is described by Tom Pinch as a boy with sharp dark eyes, and a quickness of look and manner. He is a spoiled man who grew up with all comforts. His grandfather is a selfish and obstinate person, and his personality influenced the character of young Martin, who in the



same way is selfish, stubborn and even arrogant. An example of this is the conversation between young Martin and Tom Pinch about Martin's grandfather.

I'll not disguise the fact from you: but he has two very great faults, which are the staple of his bad side. In the first place, he has the most confirmed obstinacy of character you ever met with in any human creature. In the second, he is most abominably selfish. (p. 93)

Part of the young Martin's selfishness is seen in his speech about his love for Mary. He already knows that his grandfather doesn't agree his love toward Mary, and in spite of this he opposes his grandfather. He does not care for Mary because he knows what he did will affect Mary's life. Mary could lose everything that she has. Martin does not consider other people's feelings, and just cares only for his own feelings.

Another example is when John Westlock, a student of Pecksniff's house, succeeds in earning his own fortune, but young Martin has no interest in this good news. Young Martin does not consider other people's success as an interesting event, and he only cares his own success.

When young Martin and his friend, Mark Tapley arrive in America, young Martin meets new people of the upper society, and he forgets his friend Mark Tapley who has been a kind and a faithful person, who was waiting for him on the threshold of an office.

Obstinacy in young Martin is present in the quarrel that he has with his grandfather. His grandfather warns young Martin that he will lose everything if



he keeps the idea of marrying Mary. Even though young Martin knows it, he still wants to marry Mary. The following paragraph is an example of young Martin's obstinacy; "Upon that, I (young Martin) took fire immediately, and told him that with his (grandfather's) good leave I would dispose of myself in marriage, and would rather not be knocked down by his or any other auctioneer to any bidder whomsoever" (p. 95)

Young Martin denies that he is obstinate when Tom Pinch states that he is an obstinate one. He determines his obstinacy as a determined firmness, and being firm. *"I dint want that word, he replied. I told you obstinacy was not part of my character, did I not? I was going to say, if you had given me leave, that a chief ingredient in my composition is a most determined firmness."* (p.95, 96)

The last figure of young Martin's character is arrogance. His arrogance is described throughout the story. He believes that he is going to be successful in his life by himself. At the beginning, young Martin behaves as Tom's patron even before he becomes rich. Martin says that he will be a great architect, and he will build Tom's fortune and be his boss.

The conflict between Old Martin and his grandson starts because of young Martin declared his love for Mary. Here there is a misunderstanding. Old Martin thinks that his grandson is plotting against him; on the other hand, young Martin thinks that old Martin does not like Mary. This misunderstanding leads young Martin to leave home and go to Mr. Pecksniff's home. Young Martin knows that his grandfather and Pecksniff don't get along, and goes to be a student of



Pecksniff.

2.3.5.2.2 Seth Pecksniff

He is one of the first characters introduced in the story. He is a selfish and hypocritical man, as most of the Chuzzlewit family. He is a widower who lives with his two daughters, Charity and Merry. He cheats on people by telling them that he is a teacher of architecture, and he gets chance of it to get his students' tuition. He mistreats his students and passes off his students' designs as his own for profit.

Mr. Pecksniff seems to be submitting a position of moral rectitude and largesse, but in reality he is an unquenchable duplicitous creep. In England after reading the book the name "Pecksniff" immediately was used in daily speech meaning "sanctimonious hypocrite." Michael Quinion comments, "Pecksniff has become an archetype. He was turned into an adjective as early as 1851 and later became a noun, Pecksniffery." From this origin came Pecksniffian an adjective describing someone who is: marked by censorious self-righteousness, hypocritically benevolent and sanctimonious.

It has been remarked that Mr. Pecksniff was a moral man," ... "So he was. Perhaps there never was a more moral man than Mr. Pecksniff: especially in his conversations and correspondence. . . He was a most exemplary man: fuller of virtuous precept than a copybook. Some people likened him to a direction-post, which is always telling the way to a place, and never goes there: but these were his enemies; the shadows cast by



his brightness; that was all. His very throat was moral. You saw a good deal of it. You looked over a very low fence of white cravat . . . and there it lay, a valley between two jutting heights of collar, serene and whiskerless before you. It seemed to say, on the part of Mr. Pecksniff, "There is no deception, ladies and gentlemen, all is peace, a holy calm pervades me." So did his hair . . . So did his person . . . So did his manner . . . In a word, even his plain black suit, and state as a widower, and dangling double eyeglasses, all tended to the same purpose, and cried aloud, "Behold the moral Pecksniff!" The moral Pecksniff skillfully - almost instinctively - turned every occasion into a testimony to his own moral gravity. (p. 11, 12)

Pecksniff's selfishness is the worst of all since he disguises it with false humility and fake virtue. In this way , he convince many people , but he could not do the same with Antony Chuzzlewit who faces him stating that he is a hypocrite, and in the same way Mr. Tigg.

Through the entire story he wants to become heir of Chuzzlewit's wealth. First, he receives young Martin Chuzzlewit as a son in his home, since he was the future inheritor of Old Martin. Later, when he knows that young Martin was disinherited he kicks him out, and starts to get along with the old Martin. Later, he arranges the marriage of Merry and Jonas Chuzzlewit, the unique heir of Antony Chuzzlewit's goods. Finally, old Martin is under Pecksniff's control. At the end of the story his hypocrisy and selfishness are disclosed.



2.3.5.2.3 Old Martin Chuzzlewit

He is the wealthy patriarch of the Chuzzlewit family. Martin is a rich, eccentric old man descended from a long family line noted for selfishness. He suspects that his relatives just want his wealth. He lives in the company of a young and beautiful orphan girl, Mary, whom he raised up with the condition of taking care of him until his death. Young Martin, his grandson, was raised by him also. As his future heir, he takes young Martin's into his confidence, but this bond of trust is broken. When he knows that young Martin has chosen Mary as a wife, he thinks that they both together want his wealth. He gets angry, not because of Mary, but because she was the unique person who cared for him without expecting anything from him. At the end of the story he shows his real features by becoming a good person.

2.3.5.2.4 Tom Pinch

Tom Pinch is an interesting and important character in the novel. He is not the protagonist of the novel, but some writers, such as Yael Maurer,²⁰ consider him as the main character. Physically, he is described as a man of thirty, but who seems of more years. His parents died, and he was raised up by Seth Pecksniff. His sister, Ruth, works as a governess to a wealthy family.

His parents gave all their goods to Pecksniff to teach Tom architecture, but Pecksniff treated him as a servant. Tom is a good person and he has the idea of Pecksniff as his master and savior. He thinks that Pecksniff is the best man



he ever met in the world. At the end he realizes that this was not true.

Tom plays the piano and likes helping people who needy. He meets young Martin and they become friends. In spite of being in love with Mary, he helps as a cupid of Martin and Mary, and he never opens up his feelings to Mary.

According to Yael Maurer, in the character of Tom Pinch, Charles Dickens comes to life. He states that for Dickens Tom Pinch is “Aladdin” who does not get what he wishes, but in the end he is happy.

Tom is a book lover and avid reader of fiction, but he is a misreader of people around him, since he doesn’t realize that his employer is an evil person. When Tom arrives at Salisbury the first thing that draws his attention is the bookshop.

But what were even gold and silver , precious stones and clockwork , to the bookshops where a pleasant smell of paper freshly pressed came issuing forth , awakening instant recollections of some new grammar hat at a school , long time ago, with “Master Pinch , Grove House Academy” inscribed in faultless writing on the fly-leaf! (p. 66)

There is a clear example of autobiographical elements in the character of Tom; for example, when Tom goes to the second bookshop and starts to describe the kinds of books that were exposed in the shop.

There was another; not quite as bad at first, but still trying a shop; where children books were sold, and where poor Robison Crusoe stood alone in his might, with dog and hatchet Calling Mr. Pinch to witness



that he , of all the crowd, impressed one solitary foot-print on the shore of boyish memory , whereof the tread of generations should not stir the lightest grain of sand (p. 66)

Childhood memories become a sandy shore where “imprints” of the characters in favorite books leave their “mark”. It is “the rare Arabian Nights, with Cassim Baba divided by four like the ghost of a dreadful sum, hanging up, all glory, in the robbers’ cave.” (p. 66, 67)

Tom is considered as the best man in the world. He is in love with Mary, young Martin’s girlfriend, but he keeps loyalty to young Martin and maintains his feeling in silence. His sister Ruth tries to suggest that he might have the chance of conquering Mary’s heart while young Martin was far away; he answer his sister:

You think of me , Ruth, and it is very natural that you should , as if I were a character in a book; and you make it a sort of poetical justice that I should, by some impossible means or other, come , at last, to marry the person I love. But there is a much higher justice than poetical justice, my dear, and it doesn’t order events upon the same principle. Accordingly, people who read about heroes in books, and choose to make heroes of themselves out of the books, consider it a very fine thing to be disconnected and gloomy and misanthropical, and perhaps a little blasphemous , because they cannot have everything ordered for their individual accommodation. Would you like me to become one of



that sort of people? (p. 700)

In this paragraph, it is noticeable that Tom has a big heart. He describes himself as a character, but not as a hero. He worries about his friends and relatives instead of himself. His heart is like that of a child who never feels anger or envy toward other people. He defends his employer Pecksniff in spite of receiving mistreatment from him. All his friends warn him about the evil Pecksniff, but he is blind and he doesn't believe it. At the end of the story, Tom realizes the true personality of Pecksniff, and he leaves Pecksniff's home to meet his sister, Ruth.

2.3.5.2.5 Antony Chuzzlewit

He is old Martin's brother. His son is Jonas. He lives in companionship with his son and his friend Chuffey. He is a wealthy person, but in spite of it, they live in terrible conditions. Because of greed, they don't enjoy their wealth. He raised his son up with the idea of selfishness and avarice. He was murdered by his own son.

2.3.5.2.6 Jonas Chuzzlewit

He is Anthony Chuzzlewit's son. As his father is a selfish man, he is a nasty and bad son who doesn't care about his family. His avarice is such that he is only waiting the death of his father to inherit his business and money. In order to increase his wealth he marries Merry, Pecksniff's daughter. At the beginning, he flirts with Pecksniff's daughter, Charity, but he breaks her heart by marrying



Merry. At the end, he murders his father and becomes involved in many problems which lead him to death.

2.3.5.2.7 Other characters

Sarah Gamp

She is a nurse in the novel. This character is based on a real nurse who was described to Dickens by his friend, Angela Burdett- Coutts. Sarah is depicted as fat, short women who most of the time is drunk. This character became very popular in England, and umbrellas became known as gamps after Mrs. Gamp's own umbrella was displayed with particular ostentation.

Dickens adds this comic personage to his novel as a result of the observation of the way domiciliary nurses made did their work in the Victorian period. Dickens, through this character, shows the situation of the nurses of that time.

Sarah finds work as sick nursing, midwifery, or laying-out of the dead. An example of this is that Sarah laid out the body of Antony Chuzzlewit, and later she is called to watch over Mr. Chuffey. According to Anne Summers²¹ in the Victoria period nurses were of more use to the patient than the doctor.

Ruth Pinch

Ruth Pinch is Tom Pinch's sister. She in the same way as her brother is, sweet and good. She works as a governess for a wealthy family. Later in the novel, she and Tom work in housekeeping together. She falls in love with Tom's



friend John Westlock and marries him.

Mark Tapley

Mark Tapley is an employee of the Blue Dragon and the suitor of Mrs. Lupin, the Dragon's owner. He is tired of this work, and he wants to find a better job. He eventually joins young Martin Chuzzlewit, and both travel to America. Martin buys a piece of land in a settlement called Eden. This place is not what they expected. There Martin gets sick with malaria, and Mark nurses him through his illness, and they finally return to England.

Montague Tigg

Montague Tigg, at the beginning of the story, is a poor and dirty man. He is a friend of Chevy Slyme, a relative of Chuzzlewit family. Later, he starts, with no money at all, a thriving, sleazy insurance business and lures Jonas into the business. He is a cunning man who discovers some secrets of Jonas, and later Jonas murders him.

John Westlock

John Westlock begins as a student of Pecksniff. After discovering the deceit of Pecksniff, goes away home. He tries to warn Tom Pinch about the real personality of Pecksniff, but this is in vain because Tom doesn't believe it. Later, he falls in love with Ruth Pinch and eventually marries her.



Mr. Nadgett

Mr. Nadgett is a soft-spoken, mysterious individual who is Tom Pinch's landlord and serves as Montague's private investigator.

Mary Graham

Mary Graham is the caretaker of old Martin Chuzzlewit. She is an orphan whom Old Martin Chuzzlewit raised up with the condition that she has to take care of him until his death, but she won't receive anything in his will. Old Mr. Chuzzlewit's grandson, young Martin, falls in love with Mary. This relation is ruined by Old Martin who does not agree with it. They are separated by Old Martin. Tom Pinch is also in love of her, and even Mr. Pecksniff offers her indecent proposals. Finally she reunites with young Martin and marries him.

Mr. Chuffey

Mr. Chuffey is an old man who works for Anthony Chuzzlewit, and later Jonas Chuzzlewit.

Mercy Pecksniff

She also called Merry. She is the youngest daughter of Mr. Pecksniff.

Charity Pecksniff

She is the sensible, oldest daughter of Mrs. Pecksniff. Sometimes she is called Cherry.

Mrs. Lupin



She is landlady of the Blue Dragon, a widow who is still in her bloom.

Madame Todgers

She is the owner of a boarding house in London where the Pecksniffs stay when they visit London.

Benjamin Bailey

He is a boot boy for Madame Todgers who is given many names.

Mr. Jinkins

He is the oldest lodger at Madame Todgers and longest of the boarders; he also is a bookkeeper.

Mr. Augustus Moddle

He is the youngest gentleman lodger at Todgers who often feels misunderstood and abused by Jinkins.

Mr. Chuffey

He is an elderly man that is a clerk to Anthony Chuzzlewit who is extremely devoted to him.

Mrs. Harris

She is Mrs. Gamp's friend that she always refers to, but who most people believe doesn't actually exist.

Doctor John Jobling

He is a popular physician who took care of Anthony Chuzzlewit and is employed by Tigg.



The Matchmaker

A Spanish lady who married a Chuzzlewit in Spain whose son becomes involved in The Gunpowder Plot.

Chevy Slyme

He is a member of the Chuzzlewit family that Pecksniff is sorry to know; he is Mr. Tigg's friend.

Mr. Spottletoe

He is a bald man with big whiskers, hot-tempered; married into the Chuzzlewit family.

Mrs. Spottletoe

She is the elder Martin Chuzzlewit's niece, who had been a favorite.

Mrs. Ned

She is a widow of the elder Martin Chuzzlewit's brother, a disagreeable woman whose has outlived three husbands.

Three daughters of Mrs. Ned

They are all spinsters and very masculine looking.

Tollman

He is a man who collects tolls on the road to Salisbury.

Organist's assistant

He is a friend of Tom Pinch's who lets him play the organ at the church.



Sophia

Thirteen year old that is one of Ruth Pinch's charges

Bill Simmons

He is a coach driver that takes Martin to London in exchange for his silk handkerchief.

David

He is a pawnbroker young Martin sells his belongings to who is friendly with Tigg

Woman with three children

She is a woman Mark Tapely takes under his protection on the voyage to America.

Colonel diver

He is a sallow gentleman who is the editor of The New York Rowdy Journal.

Captain of the screw

He is captain of the ship who is generous with champagne with editors of papers to get a good review.

Jefferson brick

He is a war correspondent of The New York Rowdy Journal, who looks much younger than he is.



Major Pawkins

He is the owner of a boarding house in America.

Mrs. Pawkins

She is wife of Major Pawkins who runs the business side of the boarding house.

Mrs. Jefferson Brick

She is the wife of Jefferson Brick who looks as much of a child as he does, even after giving birth to two children.

Professor Mullit

He is a short gentleman with a red nose who severs ties with his father for having the wrong political opinion

Mr. Bevan

He is a lodger at Pawkins who is ignored by the other gentlemen

Cicero

He is a gray-haired black man that Mark Tapely hires, a former slave.

Mr. Norris

He is an Irishman that is a friend of Mr. Bevan

Miss Norris the younger

She is Eighteen years old, and a pretty girl.



Miss Norris the elder

She is twenty years old; she is also a pretty girl.

Mrs. Norris

She is a woman that looks older than she is.

Grandmother Norris

She is a sharp-eyed, quick old lady.

Mr. Norris junior

He is son of Mr. Norris and brother to the girls.

General Fladdock

He is a friend of the Norris family that wears a cumbersome uniform.

Mr. Mould

He is the undertaker.

Mr. Gamp

Mrs. Gamp's deceased husband, whom she hadn't mourned for.

Mr. Tacker

He is Mr. Mould's assistant and chief mourner.

Gentlemen of watertoast sympathisers



Gentlemen who belong to the association General Choke is involved with

La Fayette Kettle

A gentleman that eavesdrops on Martin and Mark on the train, secretary of Watertoast Sympathizers

General Cyrus Choke

He is a man Martin is referred to by Mr. Bevan.

Zephaniah Scadder

He is an agent in Eden.

Captain Kedgick

He is Martin's landlord in America before he goes to Eden.

Mrs. Hominy

Wife of a major who is a writer and very opinionated and talkative

Major Hominy

Mrs. Hominy's husband, who is one of the wealthiest men in the area

Miss Hominy

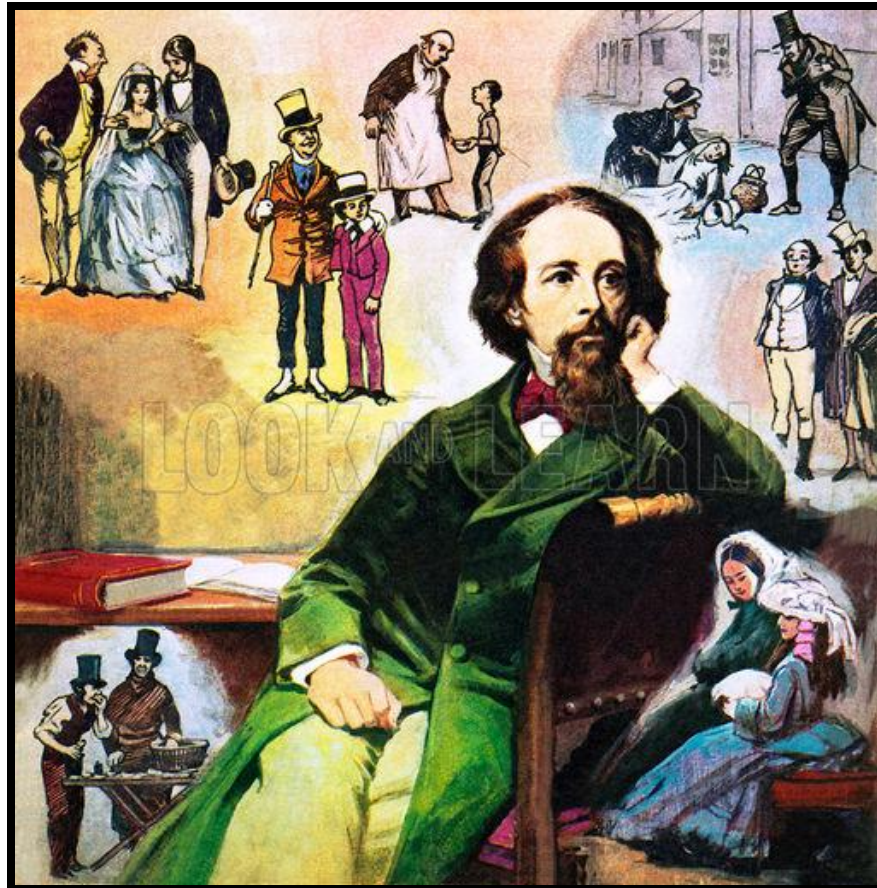
The Hominys married daughter

Mrs. Mould

She is the undertaker's plump wife.

2.3.5.3 Pictures of some characters from the novel

Picture # 39



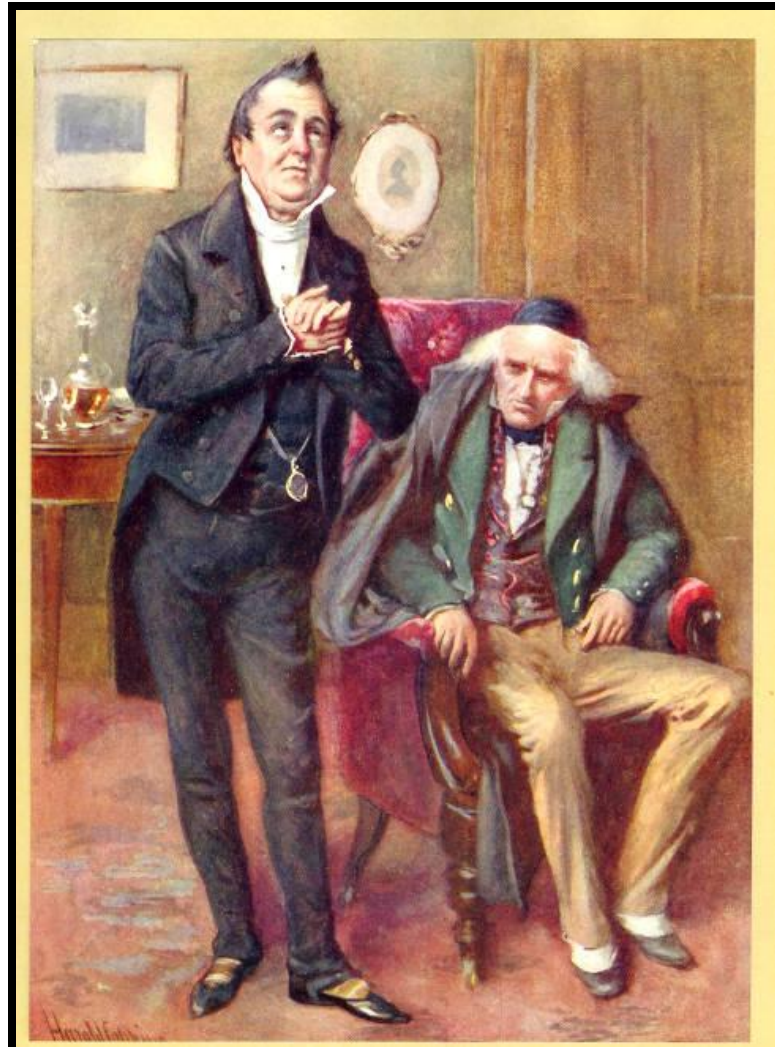
Dickens making up his characters

Picture # 40



Chuzzlewit family gathered at Pecksniff's house

Picture # 41



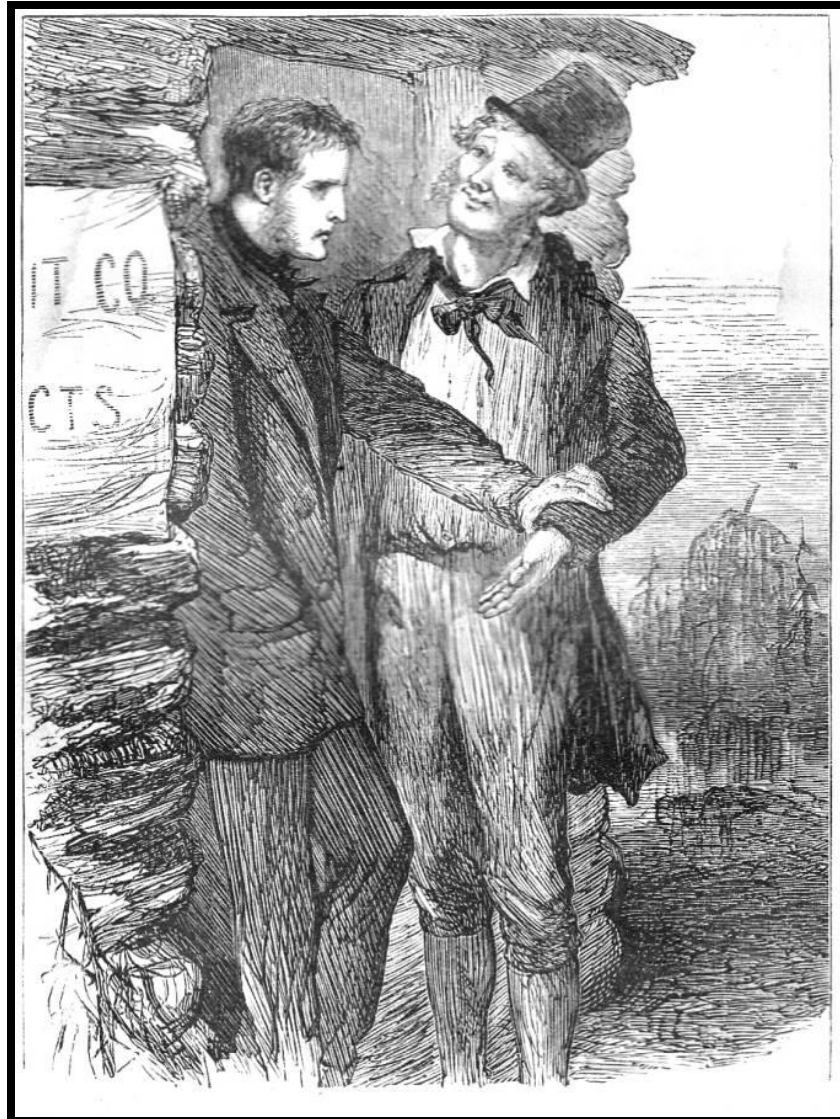
Mr. Pecksniff and Old Martin

Picture # 42



Young Martin, Pecksniff's daughters, Mary and Cherry, Pecksniff, and Tom Pinch

Picture # 43



Young Martin Chuzzlewit and Mr. Tapley

* See more pictures of Martin Chuzzlewit novel in annexes.



2.3.6 SETTING

The setting is another important aspect that complements the story. Most of the time settings have to do with the place where the author is from, where the author lives, or knows well. Charles Dickens is an Englishman, so it is believable that the setting for his novels is some of the cities of England, but it is important to remember that he traveled many other places in different countries such as France, Italy, and America.

2.3.6.1 Village of Wiltshire

This story takes place in a village called Wiltshire which is located not so far from the old town of Salisbury. Most of the Chuzzlewit family lives there, but some members of the family live in Salisbury and London. In the novel some of the characters just make trips to London, but at the end of the novel a part of the story takes place there. The United States of America is also another interesting place chosen by Dickens to be part of the setting of the novel. Two years after Dickens visited America, and as a result of this trip, he writes part of his novel in America. The novel starts by describing Wiltshire village. It is a small, but a beautiful village. The landscape is very good, as depicted by Charles. It is autumn, but the sound of the wind announces that winter is coming soon. The following passage is a description of the village.

The wet grass sparkled in the light; the scanty patches of verdure in the hedges – where few green twigs yet stood together bravely, resisting to the last the tyranny of nipping winds and early frosts – took



heart and brightened up; the stream which had been dull and sullen all day long, broke out into a cheerful smile ; the birds began to chirp and twitter on the naked boughs as though the hopeful creature half believed that winter had gone by, and spring had come already. The vane upon the tapering spire of the old church glistened from its lofty station in sympathy with the general gladness; and from the ivy shaded windows such gleams of light shone back upon the glowing sky, that it seemed as if the quiet buildings were the hoarding – place of twenty summers and all their ruddiness and warmth were stored within.
(p.6, 7)

2.3.6.2 Town of Salisbury

The second scenery presented in the novel is the town of Salisbury. A new pupil is coming to Pecksniff's home, young Martin. Pecksniff sends Mr. Pinch to meet young Martin at Salisbury. Tom thinks that Salisbury is a wild place, but when he arrives there he finds a nice town. The vivid place that Tom Pinch sees is shown in the following depiction.

To one of his quiet habits this little delusion was greatly assisted by the circumstance of its being a market-day ... being filled with carts, horses, donkeys, baskets, wagons, garden stuff, meat, tripe, pies poultry and huckster's wares of every opposite description and possible variety of character. (p. 65)

After of regarding the market-place, Tom visits other attractions of the town,



the shops. He sees many shops such as itinerant cutlery, the jewelry shops, the bookstore for children, and the chemist shops.

First of all there were the jewelers' shops, with all the treasure of the earth displayed therein, and such large silver watches hanging up in every pane of glass, that if they were anything but first-rate goers it certainly was not because the works could decently complain of want of room. In good sooth they were big enough and perhaps, as the saying is, ugly enough, to be the most correct of all mechanical performers; in Mr. Pinch's eyes they were smaller than Geneva ware; and he saw one very bloated watch announced as a repeater, gifted with the uncommon power of striking every quarter of an hour inside the pocket of its happy owner, he almost wished that he were rich enough to buy it.

But what were even gold and silver, precious stones and clockwork, to the bookshops, whence a pleasant smell of paper freshly pressed came issuing forth, awakening instant recollections of some new grammar he had at school, long time ago. (p.66)

2.3.6.3 London

Dickens next setting is London. Old Martin Chuzzlewit asks Seth Pecksniff to meet him in London. Mr. Pecksniff and his two daughters go to London and arrive at Mrs. Todger's boarding house. There is not any other neighborhood like the Todger's one in the whole city of London. It is characterized by its many bye-ways, lanes, court yards, and passages; Mr. Todger's boardinghouse is in



the middle of a labyrinth, a mystery that is known by just the few chosen habitants of it. There are some fruit- brokers with their marts near Todger's house, and strange solitary pumps are next to the house. Many churches are part of the neighborhood, and the most beautiful gardens are also there.

Surely there never was, in any other borough, city, or hamlet in the world, such a singular sort of a place as Todgers's. And surely London , to judge from that part of it which hemmed Todgers's round and hustled it, and crushed it, and stuck its brick-and- mortar elbows into it, and kept the air from it, and stood perpetually between it and the light , was worthy of Todgers's and qualified to be on terms of close relationship and alliance with hundreds and thousands of the odd family to which Todgers's belonged. (p. 11)

There were churches also by the dozens, with many a ghostly little churchyard, all overgrown with such straggling vegetation as spring up spontaneously from damp, and graves, rubbish. In some of these dingy resting places which bore much the same analogy to green churchyards, as the pots of the earth for mignonette and wall-flower in the windows overlooking them did to rustic gardens, there were trees; tall trees, still putting forth their leaves in each succeeding year, with such a languishing remembrance of their kind as birds in cages have of theirs. (p.118)



2.3.6.4 Mr. Todger's boarding - house

The boarding – house where the Pecksniff family lodges is an old house but a big one. But the interesting feature of this house is the cellarage, approachable only by a little back door, and a rusty granting. There are some people who said that all those cellarages are full of wealth like gold, silver, brass, butts of wine, and casks of gunpowder. Many important people lodge at this house. The following paragraph is a little description of Mr. Todger's boardinghouse.

The top of the house was worthy of notice. There was a sort of terrace on the roof, with posts and fragments of rotten lines, once intended to dry clothes upon; and there were two or three tea chests out there, full of earth, with forgotten plants in them, like old walking – sticks. Whomever climbed to this observatory, was stunned at first from having knocked his head against the little door in coming out; and after one, was for the moment choked from having looked perforce, straight down the kitchen chimney; but these two stages over there were things to gaze at from the top of Todgers's, well worth your seeing too. (p. 120)

2.3.6.5 America, the valley of Eden

After young Martin goes away from Mr. Pecksniff's house, he decides to go to America. Charles Dickens uses America as a setting for his novel as a result of his previous journey to this country. Young Martin, together with Mark



Tapley, disembark in New York city, and they find a noisy city where there are several boys selling the newspaper. Then after of meeting new people, young Martin buys a piece of land to begin his business as an architect. Actually, all his dreams vanish since the land he bought was a fraud. The name of the land was Eden. According to the depiction in the novel, it was located in the southern part of America, along the banks of the Mississippi river.

Martin and Mark expect to see a beautiful valley, but it was not that way. When they stop at the Eden, they see a swamp as the water of the deluge might have left it recently. The sight is horrible and scary; the vegetation looks like something bad is going on, and everything is disillusioning. In the following passage there is a short description of the valley of Eden.

A flat morass, bestrew with fallen timber; a marsh on which the good growth of the earth seemed to have been wrecked and cast away, that from its decomposing ashes vile and ugly things might rise; where the very trees took the aspect of huge weeds, begotten of the slime from which they sprung, by the hot sun that burn them up; where fatal maladies, seeking whom they might infect, came forth at night in misty shapes, and creeping out upon the water, hunted, hunted them like spectres until day, where even the blessed sun, shining down on festering elements of corruption and disease, becomes a horror; this was the realm of Hope through which they moved. (p. 344)

There are a few people living In the Eden and most of them are sick of



malaria. Everything around them is sadness and ache.

2.4 CHARLES DICKENS IN AMERICA

In 1842, after hearing many interesting stories about America and as an answer to an invitation from his friend, Washington Irving, to visit America; Dickens travels to The United States of America.

The first time he visited America was in 1842. It was on January 4 that he began his trip, travelling together with his wife, and the trip was not as pleasant as they wished. After 22 days they arrived at Boston. They stayed in America six months and during this time Dickens visited cities such as Boston, New York, Washington, Cincinnati, and Philadelphia. When he arrived in America all his expectations of America went away. Many letters were written to John Foster about Dickens' travels in America in which he expresses that he came to see America, but not for America to see him. Jerome Meckier, in his book, *Dickens Discovers America, Dickens Discovers Dickens: The First Visit Reconsidered*, says that Dickens became a public spectacle, and he felt like a hand-shaking machine as he was kept standing for hours by hundreds of people who were all of them strangers.

He wrote to his friend, Foster, that he couldn't do anything he wanted because he was surrounded by people. The following passage is an example of his feelings in America.

I can do nothing that I want to do, go anywhere where I want to go,



and see nothing that I want to see. If I turn into the street, I'm followed by a multitude. If I stay at home, the house becomes, with callers, like a fair... I take my seat in a railroad car, and the very conductor won't leave me alone. I get out at a station, and can't drink a glass of water, without having a hundred people looking me down my throat when I open my mouth to swallow. (Letters, p. 887)

Jerome Meckier²² criticizes Dickens's state of mood by saying that Dickens hyperbolizes his stay in America, and he wasted his time watching himself being watched by others.

Harry Stone²³, an American scholar, says the following, after reading Charles's points of view about America.

He was unable to see America with the eyes of the immigrant, the settler, the visionary, or even the sympathetic traveler. . . . Dickens had no realistic conception of America as a growing, expanding nation. . . . He despised the rickety settlements along the Ohio because they were rickety settlements and aspired to be more. There was no belief in what they might become; there was no understanding of what the people who lived in those settlements were doing. (p. 477-478)

Dickens really felt disappointed with American manners and customs of life. He thought to find a sophisticated and developed country, but it did not occur. In America he visited many cities and places.

He and his Wife felt unprotected from publicists who had the sense of



gazing at them as long as they wanted. The gossips in the press described every single characteristic of the writer. The worst aspect that Dickens did not like was that Americans copied his works without paying for them. Many speeches were given about piracy and copyright law; he also invited his writer friends to join to this fight against piracy.

As a result of Dickens trip to America, he wrote “*American Notes*” and “*Life and Adventures of Martin Chuzzlewit*.” In those books there is a depiction of America seen through Dickens’s eyes.

2.4.1 ANTI-AMERICANISM

Dickens’s depiction of America in his books shows an anti-Americanism attitude. According to Brendon O’Connor²⁴, professor at the university of Sydney, in his book “*The Anti- American Tradition: A literary review*,” states that the term Anti - Americanism is understood as a prejudice which began to take shape in the early nineteenth century around the period of the 1830s and 1840s, when some negative stereotypes emerged that have been recycled and developed upon ever since. These criticisms expressed in writings were mainly put out by European travelers like Frances Trollope, Charles Dickens, and even De Tocqueville who wrote critiques and sometimes praises of America.

2.4.1.1 Charles Dickens’ Anti Americanism

Dickens is against the behavior of most of the people, especially their habits, and their institutions. The anti- Americanism’s feeling of Dickens has to do



mostly with the culture of America. Louie Crew²⁵, in his article “Charles Dickens as a critic of the United States,” says that Dickens accused Americans of being uncivilized, arrogant, anti-intellectual, violent, hypocritical, and anti-democratic, especially because of anti- democratic policies and practices such as slavery.

2.4.2 INSIGHTS INTO AMERICAN’S WAY OF LIFE IN THE NOVEL *MARTIN CHUZZLEWIT*

Charles Dickens, in his novel *Martin Chuzzlewit*, travels to America, and during his stay he depicts The United States. He criticizes all sorts of aspects which he thinks characterize the new country.

2.4.2.1 Spitting

This is one of the most disgusting actions of Americans which Dickens observes and describes in his journey in The United States. People had gotten into the habit of spitting as a normal act. Along all the time that Martin is in America this unpleasant act is noticeable.

Young Martin as soon as he arrives ashore experienced this habit when he sees Mr. Colonel spitting. Charles considered “the act of spitting as if Americans were spitting back to England”. (Sean Purchase, *Speaking of Them as a Body’: Dickens Slavery and Martin Chuzzlewit*) In some of the houses visited by Martin it was common to see a spittoon, as in the boardinghouse of Mr. Pawskins where Mr. Colonel took Martin. Most of the people act similarly, and it doesn’t matter the social rank. But the worst depiction of this comes about



when Mr. Hannibal visits Martin. Martin warns Mr. Hannibal not to spit, but Mr. Hannibal pays no attention to Martin and he spits.

2.4.2.2 Careless of tidiness

The Americans' clothes and their smell lead Dickens to deduce that Americans do not care about their tidiness. In chapter XXIV, there is a critique of people who do not care about their appearance. They are described as if they have serious problems with laundries; and they don't use enough soap and water. Care of physical appearance is not important for them. A part of this criticism is the next passage.

"His complexion, naturally muddy, was rendered muddier by too strict economy of soap and water; and the same observations will apply to the washable part of his attire" (p. 485)

Martin seems to be dismayed because American bodies smelled. When Martin arrives in America he expected to breathe the air of freedom, but what he finds is the harbinger of breathlessness and of death itself.

According to Sean Purchase, in his article, *Speaking of Them as a body': Dickens, Slavery and Martin Chuzzlewit*, Dickens associates America with the dirt and viscera of body waste; a country which is not only dirty, but also one full of menacing individuals.



2.4.2.3 Art, science, and literature is not part of Americans

Young Martin is eager to know who are the famous writers, artists, and books of that time in America, but the answer that he gets is crashing. Captain, at Mr. Pawskins's boardinghouse, says to Martin that they don't have time to waste reading books which are full of plain ideas. They don't need books since journals have the information that they require. Business and politics are the themes they like, and they can find them in the newspaper. An example of this is the local newspaper of New York named *Sewer*, which contains headlines that suggest, for Dickens, that America is a 'grotesque body' topographically coded' Sean Purchase²⁶, *Speaking of Them as a body': Dickens, Slavery and Martin Chuzzlewit*)

"Here's the Sewer! Here's some of the twelfth thousand of the New York Sewer! Here's the Sewer's exposure of the Wall Street Gang, and the Sewer's exposure of the Washington Gang." (p. 235)

This lack of reading books has its own effects on Americans; therefore, their speech is simple, not well supported, and their vocabulary is poor. Sometimes, Martin has problems understanding Americans, due to their bad pronunciation of English. A clear example is the dialogue between Mrs. Hominy and Martin. He asks her to repeat her expressions since for him it is difficult to understand her.



2.4.2.4 Copyright Laws

There is an absence of application of copyright law, and it is strange for Martin. In America it is easy to reprint any book they want, and it is disgusting for Martin. In England it was not legal to copy a work without paying for it. Most of Charles Dickens's books were pirated. During his stay in America, Dickens gave many speeches about copyright law.

2.4.2.5 Slavery

Young Martin is surprised to find slavery in a country where people came looking for freedom. Martin returns to meet his friend Mark who is waiting for him. He sees his friend, Mark, with a Negro, a slave, and Mark tells Martin about the sadness of the slave. Mark describes all the situations that the poor Negro overcame to buy his freedom. Slavery is an issue that Dickens does not like about America.

A slave!' cried Martin, in a whisper.

'Ah! Said Mark in the same tone. 'Nothing else. A slave. Why , when that there man was young - don't look at him while I'm atelling it - he was shot in the leg, gashed in the arm , scored in his live limbs, like crimped fish; beaten out of shape; had his neck galled with an iron collar, and wore iron rings upon his wrists and ankles. The marks are on him to this day. When I was having my dinner just now, he stripped off his coat, and took away my appetite.



‘Is this true?’ asked Martin of his friend , who stood beside them. ‘I have no reason to doubt of it ,’ he answered, shaking his head ‘ It very often is.’...

The master died ; so did his second master from having his head cut open with a hatchet by another slave, who , when he’d done it , went and drowned himself : then he got a better one . In years and years he saved up a little money, and bought his freedom.” (p. 260)

Dickens was against slavery and in his novel, by means of his character, Martin Chuzzlewit, he talks about this theme. There are some discussions of slavery in the novel. It is evident that there are not many debates of slavery, but there is a depiction of it and the consequences of it. Martin bought the valley of Eden which, according to the description of Dickens, is located in the southern part of America, along the river Mississippi, where slavery was legal. During Dickens’s career, slavery in America remained legal and the abolition of it was just declared in 1965, a few years before his death.

2.4.3 OFFENSIVE CRITICISM IN *MARTIN CHUZZLEWIT*

The critique emitted against America by Charles Dickens is expressed in the chapters in which the journey of young Martin to America is described. The following chapters are the ones in which Martin criticizes America.



2.4.3.1 Chapter XVI

Martin disembarks from that noble and fast-sailing line-of-packet ship, the screw, at the port of New York, in The United States of America. He makes some acquaintances, and dines at a boardinghouse. The particulars of those transactions are the following:

Martin disembarks from the ship, at the port of New York, in the United States of America. From the first moment that young Martin arrives in The USA, he gets the first impressions of it. He finds a noisy place where people are everywhere around. The following passage is an example of it.

Here's this morning's New York Sewer!" cried one. Here's this morning's New York Stabber! Here's the New York Family Spy! Here's the New York Private Listener! Here's the New York Peeper! Here's the New York plunderer! Here's the New York Keyhole Reporter! Here's the New York Rowdy Journal! Here's all the New York papers! (p. 234, 235)

The next aspect that Dickens depicts is the way Americans speak. The first person that young Martin meets at New York City is Mr. Colonel Diver who is the editor of New York Rowdy Journal. He uses to go to the dock to meet people coming from Europe with secondary intentions of getting information of them, and young Martin is not the exception. He approaches Martin and starts a conversation with him. His speech is not as standard as his degree is. He skips the pronunciation of some letters, and sounds.



*"Well **cap'en** ! said the colonel.*

"Well colonel,' cried the captain. 'You are looking most uncommon bright, sir. I can hardly realize its being you, and that's a fact.'

*'A good passage, **cap'en**?' inquired the colonel, taking him aside,...*

*'You haven't got another boy to spare, **p'raps, cap'en**?' said the colonel, in a tone almost amounting to severity.*

*'I guess there air a dozen if you **want 'em**, colonel,' said the captain.*

*'One moderate **big' un** could convey a dozen of champagne, perhaps' observed the colonel, musing, 'to my office. You said a spanking run, I think?' (p. 238)*

It is visible the lack of pronunciation of the words such as **cap'en**, **p'raps**, **want 'em**, and **big' un**.

Martin keeps walking together with Colonel Diver who wants to show him his journal. After-observing the newspapers, Martin questions the colonel. He finds in some papers that the popular instructor uses forged letters in his newspaper.

Pray,' said Martin, after some hesitation, 'may I venture to ask, with reference to a case I observe in this paper of yours,, whether the Popular Instructor often deals in – I'm at a loss to express it without giving you offence- in forgery? In forged letters, for instance, he pursued, for the colonel was perfectly calm and quite at his ease, 'solemnly purporting to



have been written at recent periods by living men?

'Well, sir!' replied the colonel. 'It docs, now and then.'

'And the popular instructed; what do they do? Asked Martin.

'Buy 'em:' said the colonel ...

'Buy' em by hundreds of thousands' resumed the colonel. We are a smart people here, and can appreciate smartness.'

'Is smartness American for forgery?' asked Martin." (p. 242)

The colonel and Martin leave the journal and go to Pawskins's house, a boardinghouse. The first impression that Martin gets there is a big brass spittoon, and in front of it a man thrilled was spitting frequently into the spittoon on the right side of the stove and the left too. This unpleasant action of spitting, gives Martin a bad depiction of America. The description of this house is terrible, since everything smells awful.

The atmosphere of this room was rendered intensely hot and stifling by the stove; but being further flavoured by a sickly gush of soup from the kitchen, and by such remote suggestions of tobacco as lingered within the brazen receptacles already mentioned, it became, to a stranger's senses, almost unsupportable. (p. 244,245)

Martin, on his stay at the boarding house, expresses his opinion about the people whom he meets. The Old Pawkins, owner of the boarding house, is considered as one of the most remarkable men in the country. He is a politician,



and a businessman, but Dickens explains that his success is due to his ability of swindling. He will do whatever in order to achieve his aims without caring about the others around him.

In commercial affairs he was a bold speculator. In plainer words he had a most distinguished genius for swindling, and could start a bank, or negotiate a loan, or form a land-jobbing company (entailing ruin, pestilence, and death, on hundreds of families), with any gifted creature in the Union.
(p.246)

This portrayal that Dickens gives by means of Martin is not enough, and he states a sharp one, in which the major Pawskins smells dreadful and that he is a weed. In the following passage is the description of him.

When the major rose from his rockingchair before the stove, and so disturbed the hot air and balmy whiff of soup which fanned their brows, the odour of stale tobacco became so decidedly prevalent as to leave no doubt of its proceedings mainly from the gentleman's attire. In deed as Martin walked behind him to the bar room, he could not help thinking that the great square major, In his listlessness and languor, looked very much like a stale weed himself, such as might be hoed out of the public garden, with great advantage to the decent growth of that preserve, and tossed on some congenial dunghill. (p.247)

Another thing that Martin does not like is the custom of eating meals. Americans can't waste any minute waiting for food, and when they have it, the



food ducks out very fast. They eat so quickly without tasting the flavor of food. They introduce big pieces of meat into their mouth as if they are losing something. In spite of being important people, they are not educated, their manners are not good. Their behavior is not appropriate of the kind of people they are.

The poultry which may perhaps be considered to have formed the staple of the entertainment – for there was a turkey at the top , a pair of ducks at the bottom , and two flows in the middle – disappeared as rapidly as if every had had the use of its wings, and had flown in desperation down an human throat... The sharpest pickles vanished, whole cucumbers at once, like sugar-plums, and no man winked his eye. Great heaps of indigestible matter melted away as ice before the sun. (p. 248)

Martin in his motherland enjoyed reading books; therefore, he asks about them. What kind of books and writers have they read, but the answer he hears is not pleasant. They do not like books which contain simple ideas. The information that they are interested to read they can find in the newspaper. It is clear that the new country is not interested in other themes which are not about politics and business. In the following passage there is the answer that a captain states when Martin asks him.

We are busy people, Sir,’ said one of the captains, who was from the West, ‘and have no time for reading mere notions. We don’t mind ’em if they don’t come to us in newspapers along with almighty strong stuff of



another sort , but darn your books.(p 251,252)

2.4.3.2 Chapter XVII

Martin enlarges his circle of acquaintance; increases his stock of wisdom; and has an excellent opportunity of comparing his own experiences with those of Lummy Ned of the Light Salisbury , as related by his friend Mr. William Simmons

The United States of America is a country made up mostly of immigrants. The idea is that America is a land of immigrants who left their homelands looking for freedom. Indeed, America was “the promised land,” “the land of freedom and opportunity,” to which oppressed people from many countries, including England, came, of their own free will, by the thousands. Young Martin goes to America looking for a better life and to be free from the strict way of life that he had at Home with his grandfather

After young Martin finished dining, he went back to see his friend Mark Tapley. Mark was standing next to his new friend, a black man, waiting for Martin.

Mark tells Martin all the Negro’s life of suffering as a slave who finally could buy his freedom, and now he is saving money to buy his daughter’s freedom. At the end of telling the life of the Negro, Mark says:

Lord love you, sir,’ he added, ‘they’re so fond of Liberty in this part of the globe, that they buy her and sell her and carry her to market



with'em. They have such passion for Liberty, that they can't help taking liberties with her. That's what it's owing to. (p. 260, 261)

Later Martin was invited by the Norris family where slavery was the overriding theme of discussion. Fortunately, Martin and the Norris family agree that slavery is the worst thing in the world.

2.4.3.3 Chapter XXI

More American experiences, Martin takes a partner, and makes a purchase. Some account of Eden, as it appeared in a paper. Also of the British Lion. Also of the kind of sympathy professed and entertained by the Watertoast Association of United Sympathisers

Martin left New York to go on business. In his way to Eden's business, he meets some Americans who share many ideas with him. Some of the opinions they express Martin does not like them. America is being compared as an Eagle and England as a Lion. Martin also can't conceive the idea that all Americans he meets are considered as the most remarkable men of the country. Americans attribute high degrees to men who do not deserve this.

I would say, sir may the British Lion have his talons eradicated by the noble bill of the America Eagle, and be taught to play upon the Irish Harp and the Scotch Fiddle that music which is breathed in every empty shell that lies upon the shores of green Co-lumbia!"

"you know general Choke?"



'No,' returned Martin, in the same tone.

'You know what he is considered?'

'One of the most remarkable men in the country?' said Martin, at a venture.

'That is a fact,' rejoined Kettle. (p. 317, 318)

After Martin had talked with the agent of business, he was convinced by Mr. Scadder, the agent to buy The Eden. Scadder described The Eden as a wonderful city full of life and progress. Finally, Martin bought the land. Scadder was a member of the Watertoast Association, and Martin was invited to take part in it since he was the owner of The Eden. In the meeting, Martin was introduced as the British Lion. A letter was read and the General, in an angry mood, yelled that there was a traitor between them, a man who was in favor of the Nigger emancipation. This Association agreed with slavery. In that moment they decided to dissolve the association. Strong opinions were expressed by these slaveholders. This passage is an example of it.

It was hastily resolved that a piece of plate should be presented to a certain constitutional Judge, who had laid down from the Bench the noble principal that it was lawful for any white mob to murder any black man: and that another piece of plate, of similar value should it be presented to a certain patriot, Who had declared from his high place in the Legislature, that he and his friends would hang without trial, any abolitionist who may pay them a visit...



...It is incalculably more criminal and dangerous to teach a negro to read and write than to roust him alive in a public city. (p. 331)

In the paragraphs above, it is noticeable the hatred towards Negroes by slaveholders.

2.4.3.4 Chapter XXII

**From which it will be seen that Martin became a lion of his own account
Together with the reason why**

Martin, without knowing it, became a famous man, and people from the entire city wanted to meet and talk to him. The living room of the boarding house was full of people, and he became a hand-shaking machine. Every single action done by Martin was written down by some people who stared at him all the time.

Two gentlemen connected with the Watertoast Gazette had come express to get the matter for an article on Martin. They had agreed to divide the labour. One of them took him below the waistcoat. One above. Each stood directly in front of his subject with his head a little on one side, intent on his department. If Martin put one boot before the other, the lower gentleman was down upon him, he rubbed a pimple of his nose, and the upper gentleman booked it. He opened his mouth to speak, and the same gentleman was on one knee before him, looking in at his teeth, with the nice scrutiny of a dentist. (p. 335)



Martin felt disappointed at being stared at and interviewed by this entire people, but he had no way out, so he had to stay there and assist the visitors.

Martin is astonished at the bad way Americans speak the English language. Young Martin meets an important woman. She is the Major's wife, a wealthy woman, but her English is really bad. Martin cannot understand her, and the dialogue turns boring because of the misunderstandings that emerge during the conversation. An example of this is the following passage.

'A' most used – up I am, I do declare!' she observed. "The jolting in the cars is pretty nigh as bad as if the rail was full of snags and sawyers.'

'Snags and sawyers, ma'am? Said Martin. 'Well, then, I do suppose you'll hardly realise my meaning, sir,' said Mrs. Hominy. 'My! Only think! Do tell!

'Pray, sir!' said Mrs. Hominy, Where do you hail from?'

'I am afraid I am dull of comprehension,' answered Martin, 'being extremely tired; but upon my word I don't understand you. (p. 337)

While Mrs. Hominy spoke as much as she could, Martin fell asleep. Dickens expresses his point of view of America and about the issues taking place there at that time. The following passage is an example of his description.

...Who are no more capable of feeling, or of caring if they did feel, that by reducing their own country to the ebb of honest men's contempt they put in hazard the rights of nations yet unborn, and very progress of the human



race, than are the swine who wallow in their streets. Who think that crying out other nations, old in their iniquity, we are no worse than you!' (No worse!) is high defence and 'vantage-ground' enough for that republic, but yesterday let loose upon her noble course, and but to-day so maimed and lame, so full of sores and ulcers, foul to the eye and almost hopeless to the sense, that her best friends turn from the loathsome creature from disgust. Who, having by their ancestors declared and won their Independence, because they would not bent the knee to certain public vices and corruptions, and would not abrogate the truth, run riot in the Bad
(p.338)

2.4.3.5 Chapter XXIII

Further proceedings in Eden and a proceeding out of it. Martin makes a discovery of some importance

Martin has already bought the valley of Eden, but all his dreams go away when he arrives at the valley. Everything is a lie; everything all around them gives an impression of sadness, and illnesses. There are few people and most of them are sick. The land is a big swamp where anything can grow. Martin regrets of coming to America, since it was just an illusion that in America he would make his fortune. Martin is affected by fever and he gets sick. Mark is Martin's savior and he is the one who stays and supports Martin. When Martin is sick in bed, an Edener visits him, Mr. Hannibal Chollop. He is not a good looking man; on the contrary, he is a piggish man. His grimy act of spitting



disappoints Martin. Hannibal, without asking for permission, enters to see Martin. Martin can't stand Mr. Hannibal's behavior and tells him about it.

'If this ain't Mr. Chuzzlewit, ain't it!' exclaims the visitor 'How do you get along, Sir?'

Martin shook his head, and drew the blanket over it involuntary; for he felt that Hannibal was going to spit; and his eye, as the song says was upon him.

'You need not regard me, sir,' observed Mr. Chollop, complacently. 'I'm a fever - proof, and likewise agur.'

'Mine was more selfish motive,' said Martin, looking out again.

'I was afraid you were going to –'

'I can calc'late my distance, sir,' returned Mr. Chollop, 'to an inch.'

With a proof of which happy faculty he immediately favoured him 'I required, sir,' said Hannibal, 'two foot clear in a circ'lar direction, and can engage myself to keep within it. I have gone ten foot, in a circ'lar direction, but that was for a wager.' (p. 474)

America is a country of peace and freedom, but some of its inhabitants confuse it for the overuse of freedom. Hannibal always carries his guns to show off what he has done with them.

"It ain't long since I shot a man down with that, sir, in the State of Illinoy,"
Oserved Chollop.



'Did you, indeed!' said Mark, without the smallest agitation.

'Very free of you. And very independent!'

I shot him down, sir,' pursued Chollop, 'for asserting in the Spartan Portico, a tri-weekly journal, that the Ancient Athenians went a head of the present Locofoco Ticket.'" (p. 476)

2.4.3.6 Chapter XXXIV

In which the travelers move homeward, and encounter some distinguished characters upon the way

After Martin gets well of malaria his friend Mark gets sick too. For many days Mark lies in bed, but fortunately, he recovers his health. When both friends are in good physical condition, they decide to ask for help to Mr. Bevan, his last opportunity. They regret coming to America, and their next step is to return to England. They lost all their goods and don't have any money. They send a letter to Bevan asking him for money. They take a steamboat to go to New York, and on their way they meet people. These people are described as grimy ones. In the following passage there is an example of it.

His complexion, naturally muddy, was rendered muddier by too strict economy of soap and water; and the same observations will apply to the washable part of his attire

Which he might have changed with comfort to himself and gratification to his friends. He was about five and thirty; was crushed



and jammed up in a heap, under the shade of a large green cotton umbrella; and ruminated over his tobacco - plug like a cow.

He was not singular, to be sure in this respects; for every gentlemen on board appeared to have had difference with the laundress and to have left off washing himself in early youth. (p. 485)

On his way back to New York in the train Young Martin meets another remarkable man of America, Mr. Elijah Program. He is a member of the Congress, and he is on his way to make a speech about foreign relations. Elijah is introduced to Martin, and as soon as the introductions ended he asked Martin to offer an opinion about America and The Eden. Martin with strong terms described The Eden. And Mr. Program said that British a mind has a natural antipathy towards America and its institutions. Young Martin gets angry and he answers Mr. Program sharply.

'What an extraordinary people you are!' cried Martin. Are Mr. Chollop and the class he represents, an institution here? Are pistols with revolvers barrels, sword- sticks, Bowie – knives, and such things Institutions on which you pride yourselves? Are bloody duels, brutal combats, savage assaults, shooting down and stabbing in the streets, your Institutions! Why shall I hear next that Dishonour and Fraud are among the Institutions of the great republic! (p. 489)

In the passage quoted above, the existence of violence in the country is



evident. Mr. Hannibal Chollop wears arms as if he was in war time, but he is not. On the contrary it is common for Americans to carry an arm.

Mr. Program and Martin keep talking. Young Martin cannot stand his feelings about Americans' manners, and he emits a strong critic about it. The next paragraph is an example of it.

'Upon my life! Cried Martin, in his turn. "This is the most wonderful community that ever existed. A man deliberately makes a hog of himself, and that's an Institution!'

'We have no time to ac-quire forms, sir,' said Elijah Program. 'Acquire!' Cried Martin. 'But it's not question of acquiring anything. It's a question of loosing the natural politeness of a savage, and that instinctive good breeding with admonishes one man not to offend or disgust another. (p. 491)

Jerome comments on this by saying that Dickens, through his character, young Martin, expresses Rousseau's theories, like *"It is not a question of acquiring anything."* The point is not to lose 'the natural politeness' which even savages supposedly possess.

2.4.3.7 Main aspects being censured

Basically, Dickens's censure is based on the following aspects of Americans' way of life and system.



- **American's speech**

English language took an especial feature in America, and for Dickens it was like an offense the way that Americans use the language. Americans not only mispronounce it, but change the meaning of words.

- **Copy right law**

In America most of the books could be plagiarized, young Martin was against of printing books without paying for it.

- **Spitting**

From all social status this bad habit was part of them. It was common to find a spittoon anywhere , and if there was not any spittoon saliva was thrown any place.

- **Useless attribution to everybody**

Most of Americans that Young Martin met were introduced him as the most remarkable people of the country, and Dickens criticizes that some of these people does not deserve this degree.

- **Untidiness of Americans**

Dickens was very careful and worried about his appearance, and in America he finds untidy and careless people.



- **At time of meals**

Americans manners when they have meals are not educated.

- **Habit of reading books**

Literature and art are not the overriding habit of Americans. Americans just worry information that has to do with business and politics.

- **Slavery**

Slavery was an old system of exploitation that was taking place in America. Dickens was an abolitionist, and disliked finding it in America.

- **Institutions**

Martin criticizes the institutions that Americans have. Institutions represented by leaders that are not enough prepared to do their work, as in the case of Mr. Chollop, the person in charge of the business in the valley of the Eden.

- **Uncivilized Behavior**

Dickens has no standing for the fact that Americans can do anything because they live in a free country. Young Martin feels homesick since he misses English gentlemen and their excellent manners and kind hearts. The unique gentleman that Dickens meets in America is Mr. Bevan, a sincere person who does not just describe the wonders of America, but also its faults and the issues that are coming about.



2.4.4 OFFENSIVE CRITICISM AGAINST AMERICA IN *AMERICA NOTES*

Martin Chuzzlewit is not the only book in which Dickens quarrel America, but there is another one, *American Notes*. After Dickens returns to England, he wrote *America Notes* as a result of his travel to America. There is a depiction of each place he visited, and the impressions that he got from them. This book emits a criticism to America mainly about American habits. He also depicts institutions, like prisons, asylums, home for the blind and factory systems.

He visited many cities such as Boston, New York, Philadelphia, Baltimore, Washington, Richmond, Cincinnati, Louisville, St. Louis, Niagara Falls, and Montreal.

In 1842, Dickens arrived at America after an unpleasant journey by ship. He was received by Americans as famous people were. Most of Dickens works were read and enjoyed by Americans, such as *Oliver Twist* and *Pickwick Papers*. The main streets of New York City were decorated with wreaths and paintings in honor of this illustrious writer.

Dickens, through his letters to his friend, John Foster, complains that he can't be alone any single minute since he is followed by a multitude. He also says "I can't drink a glass of water, without having 100 people looking down my throat when I open my mouth to swallow."

The main aspects that Dickens criticizes in this book are the following ones.



2.4.4.1 Tobacco – tinctured saliva

At Washington DC, Dickens criticizes it as, “Washington may be called the head-quarters of tobacco – tinctured saliva.” (*American Notes*, p. 83)

During his promenades around the city, he observed tobacco spitting in the streets, at the same time the circumstance that let him to confess the feeling of nausea because of it.

He also considered this city as “Despicable trickery at elections; under-handed tampering with public officers; and cowardly attacks upon opponents with scurrilous newspapers for shields, and hired pens for daggers.” (*American Notes* p. 89)

2.4.4.2 Slavery

This is an important issue that Dickens depicts in his book. He was an abolitionist, and during the period that he visits America slavery was a controversial theme. Slavery was legal in America, but the country was split in two. People from the northern part of the country were mostly abolitionist; on the other hand, the southern part of the country agreed with slavery, with few exceptions.

When Dickens visited cities in the southern part of America, for example, in Virginia, and the city of St. Louis in the state of Missouri, he observed the cruelty of slavery.



He split up this system of slavery into three groups. The first one is made up by the owner of slaves who are more moderate and rational. The second one is composed of the breeders, users, buyers and sellers of slaves who treat badly to slaves, by whipping and torturing them. The third part of the system is constituted by those who can't brook the first and second group.

Dickens states *"This class, together with the last one I have named, the miserable aristocracy spawned of a false republic, lift up their voices and exclaim 'Public opinion is all sufficient to prevent such cruelty as you denounce,' 'Public opinion ! Why, public opinion in the slave States IS slavery, is not?... Public opinion has made the laws, and denied the slaves legislative protection. Public opinion has knotted the lash, heated the branding iron, loaded the rifle, and shields the murderer. Public opinion threatens the abolitionist with death, if he ventures to the south. (American Notes, p. 168)*

In newspapers the main advertisement in the headings was 'cash for Negroes.' Negroes were treated cruelly as animals.

Dickens asserts that as a result of slavery America became a violent nation. Most Americans bore arms to any place they wanted, including the legislative chambers of the country. It was not unusual to see quarrels in any place where arms were used. An example is the tragedy that occurred in Wisconsin. There was an affair between Mr. E.S Baker who was nominated for Sheriff of Grant County and supported by Mr. Arndt. This nomination was opposed by Vinyard



who wanted his brother in this nomination. Unfortunately, the two men met and after using violent language one of them, Mr. Vinyard, shot Mr. Arndt killing him.

Black men also never travelled with white people; there was one car for black people and other for white people.

2.4.4.3 Freedom of opinion

Dickens criticizes that in America, in spite of being a new nation which purpose was the pursuit of happiness and freedom, there is a lack of freedom of opinion. He says,

I believe there is no country on the face of the earth," "where there is less freedom of opinion on any subject in reference to which there is a broad difference of opinion than in this. There! I write the words with reluctance, disappointment, and sorrow; but I believe it from the bottom of my soul. The notion that I, a man alone by myself in America, should venture to suggest to the Americans that there was one point on which they were neither just to their own countrymen nor to us, actually struck the boldest dumb! Washington Irving, Prescott, Hoffman, Bryant, Halleck, Dana, Washington Allston -- every man who writes in this country is devoted to the question, and not one of them dares to raise his voice and complain of the atrocious state of the law. (America Notes)

In *America Notes*, Dickens also describes the positive things of America such as the factory systems, especially of a town called Lowell, Massachusetts,



where working girls were regulated and given decent wages and places to live, as well as certain freedoms.

At Niagara Falls, he depicts it as a place where he can find peace, peace of mind, tranquility, calm, great thoughts of eternal rest and happiness.

2.4.5 THE CONDITION OF AMERICA IN THOSE TIMES VS. DICKENS'S POINTS OF VIEW IN MARTIN CHUZZLEWIT

America, a country of immigrants, is considered as a melting pot of cultures and customs of people from different parts of the world. During Dickens's time, America was a young country which was building its own features. Compared to England in the mid-19th century, America was "a third-world country."

In 1842, the year of Dickens' first visit to America there were only 26 states (out of the ultimate 50). America was a young country; it was still "new." It was also a relatively "rough," "raw" country. Much of the continent was still "the frontier" the "wild west." At the time of his second visit (1867-68), after the Civil War, there were still just 37 states and still a lot of frontier. America was an experiment. It was "a melting pot" of many kinds of people from many countries and cultures (and it still is), many of whom were from the "lower class" many poor, former farmers, laborers, etc. *"America" was not like England of the mid-19th century.* At that time, England (beginning in the first century A.D. with London as an outpost of the Roman Empire) already had a rich cultural, intellectual, history spanning over 1,500 years. "Immigrant America" (what was to become the U.S.A. and not counting the cultures of the indigenous peoples of



North America, the so-called “Indians”) by the mid-19th century had a multi-cultural history of less than 300 years. The oldest permanent European settlement in the U.S. is St. Augustine, Florida (1565). The first colony in the original thirteen colonies comprising the United States of America was begun at Jamestown, Virginia, in 1607. During this time there were many events which were taking place, but we will touch the ones that Dickens states in his novel.

2.4.5.1 Industrialization 1840 – 1875

The wave of industrialization that in the European countries had already started also arrived in The United States of America. Many discoveries and inventions were made during this period. The telegraph was invented by Samuel Morse, and the transcontinental railroad was completed. The main factor in the economic transformation of the America during the 1840s was the dynamic rise of the railroad. By 1860 the railroads number had risen to over 30,000 miles. It improved transportation which helped to create a nationwide market many stores were built in cities where merchandise was the main activity. The consumption society rose up quickly. In many urban cities, sculptures of the nation’s heroes and leaders were made, offering work to sculptors.

Middle class people worked at factories which produced furniture, providing progress and success to the workers. An example of this was the clockmakers of Connecticut who got new forms of manufacture.

During this period the rapid shift from agrarian to industrial economy began.



The ideology of power was born. The business sector grew and the competitive forces of capitalism started to occupy the minds of people.

The landscape of the country started to change due to the designs of some remarkable architects like Ithiel Townand, Alexander J. Davis, and William Nichols Jr. They offered a new alternative of architecture designs like the mixture of nature and architecture, country homes which offered a semi-rural retreat.

Some urban parks were built, such as New York's Central Park, and museums like the Metropolitan Museum of Art, and American museum of Natural History.

2.4.5.2 Art

This Industrial movement not only brought new economic changes, but in the world of art too. American artists like Thomas Cole were more expressive and natural wonders like the Niagara Falls and the Hudson River were painted. Another feeling that was shown in paintings was nostalgia because of the rough change caused by technology. Some painters expressed the feeling of sadness in his pictures due to the changes that people were experiencing. On the other hand, other painters gave the welcome to the progress by expressing the happiness of this new era of change. The following pictures are some of the many works which were made by the painters of that time.

Picture # 44



USA, Village of Sing-Sing (Hudson River), 1840

Picture # 45



Village of Sing Sing Hudson River

Picture # 46



View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm—The Oxbow

Picture # 47



An early 19thC Canadian painting of Niagara Falls on canvas

Picture # 48**Niagara Falls**

2.4.5.3 The Western expansion

The Western expansion led to the discovery of precious metals in those lands, and the gold and silver jewelry business began. This expansion of lands caused the war with Mexico. Mexico and America got involved in a war, the Mexican-American War, because of territory. At the end, America defeated Mexico. The Expansion in the Southern land led to the progress. America gained territories like Texas, part of Arizona, California and New Mexico. The planters' earnings grew increasingly by means of slavery. One outcome of this expansion was the development of a variety of cultures and economies, which evolved from the interplay of old habits, new ideals, and environmental constraints. The following pictures are examples of this expansion that America

went through.

Picture # 49



Westward expansion in 1841

Picture # 50



Westward expansion in 1841



2.4.5.4 Books and Literature

The literary production at this time in America was low because of cheap publishing, and many short stories and novels were published in newspaper format. Edgar Allan Poe is one of the famous writers of this time who wrote *Grotesque and Arabesque*. Poe also was the inventor of a new literary genre, "Detective and mystery stories," with his work *The Murders in the Rue Morgue*. Another important book was published *Uncle Tom's Cabin* by a northerner, Harriet Beecher Stowe. This book was in response to *Fugitive Slave Act*, in which there is a description about the evils of Slavery. Some important magazines were established, such as "The Dial," a transcendentalist paper in which standard articles were published.

During Dickens's time there was already the copyright law. The Constitution of the U.S. A. gives Congress the power to enact laws establishing a system of copyright in the United States. Congress enacted the first federal copyright law in May 1790, and the first work was registered within two weeks. Originally, claims were recorded by clerks of U.S. district courts. Not until 1870 were copyright functions centralized in the Library of Congress under the direction of then Librarian of Congress Ainsworth Rand Spofford. The Copyright Office became a separate department of the Library of Congress in 1897, and Thorvald Solberg was appointed the first Register of Copyrights. (U.S. Copyright office)



2.4.5.5 Slavery

The Southern states of America were agricultural ones. They grew tobacco, sugar, cotton, and other products, and they needed a large labor force. This was the main cause Africans were brought to America to work.

During that period many Negroes were brought from Africa to America to do the work. Little by little thousands of Negroes arrived in the country, especially in the Southern states. By the 1860 United States Census, the slave population in the United States had grown to four million, and most of them worked in the fields growing crops, and children and women worked at home as servants.

There were some laws and movements for the protection of slaves such as The Constitution of the American Anti-Slavery Society, The Boston Female Anti-Slavery Society. There were also writers whom by means of poetry and a persuasive writing tried to denounce slavery cruelty, like William Lloyd Garrison, an abolitionist, who published the abolitionist newspaper, *The Liberator*, and spoke widely on slavery. Garrison spent most of his time writing speeches he would deliver upon his release when he was in jail for seven weeks. He also, however, wrote sonnets, which are appended to "*A Brief Sketch of the Trial of William Lloyd Garrison.*"

The northern States were against slavery and wanted the abolition of it, but the southern states did not. For example, the Northern states argued that the Fugitive Slave Law of 1793 was unconstitutional because it took away the states' rights to legislate regarding fugitives from slavery; indeed, many of the



Northern states passed "personal liberty" laws requiring trial by jury for blacks accused of being fugitive slaves and making the "recapture" of a fugitive slave a kidnapping offense. On the other hand, Southern states, argued that the Fugitive Slave Law was necessary to protect their property rights and that the law was "necessary and proper" to carry out the Constitution's provisions regarding fugitives from labor. (Library of Congress)

Slaveholders influence in United States was reflected in America. During 72 years of government between the election of George Washington and the election of Abraham Lincoln. For 50 of these 72 years America was governed by slaveholders. Finally, slavery was one of the many issues that caused the Civil War in 1865.

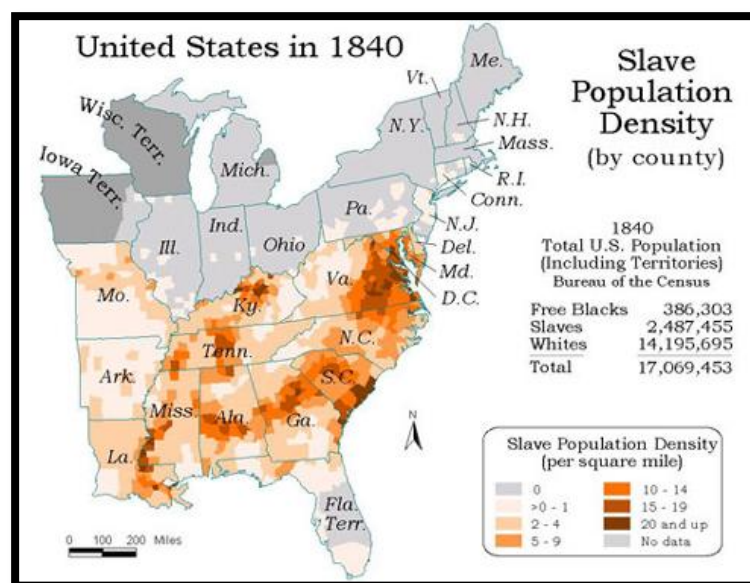
Abraham Lincoln became president of the U.S.A. On September 22, 1862, following the Union "victory" at the Battle of Antietam, the Preliminary Emancipation Proclamation was issued by President Lincoln. This preliminary proclamation went into effect three months later on January 1, 1863. The Emancipation Proclamation declared that all the slaves were now freed. The 13th Amendment to the Constitution of the U.S., adopted on December 6, 1865, officially abolished slavery in the United States.

In spite of ending slavery, Negroes kept being mistreat and denigrated. Most of them were not allowed to study together with white people. They did not have the same opportunities of work as white ones. Racism was so strong that in 1865 a group against black people was formed, the well-known "The Ku Klux

Klan.” Many murderers were done by this clan. It was common to see dead bodies hanged up on trees, or burned bodies on the streets. This terrible sort of feeling toward Negroes little by little and after a constant fight was disappearing. Important people, such as Martin Luther King defended strongly Negroes’ rights.

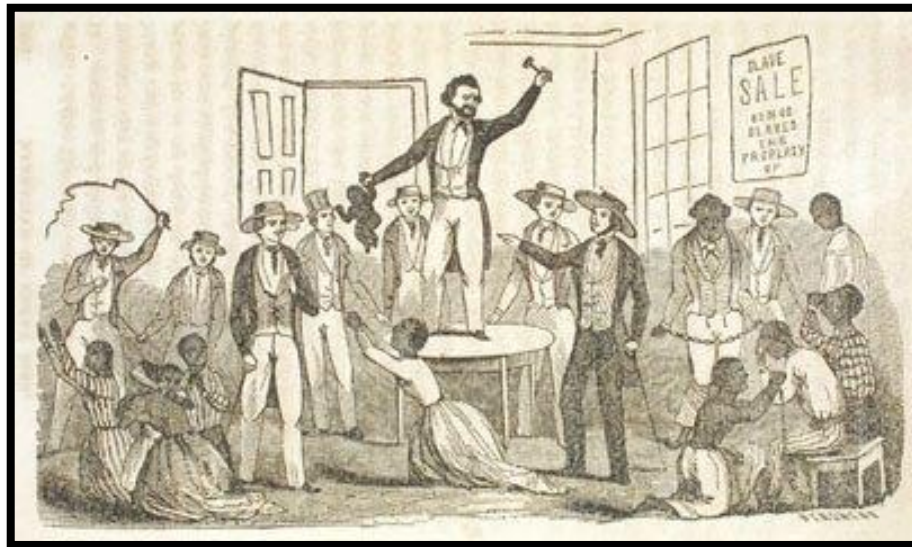
The next pictures are examples of Negroes’ life during slavery time.

Picture # 51



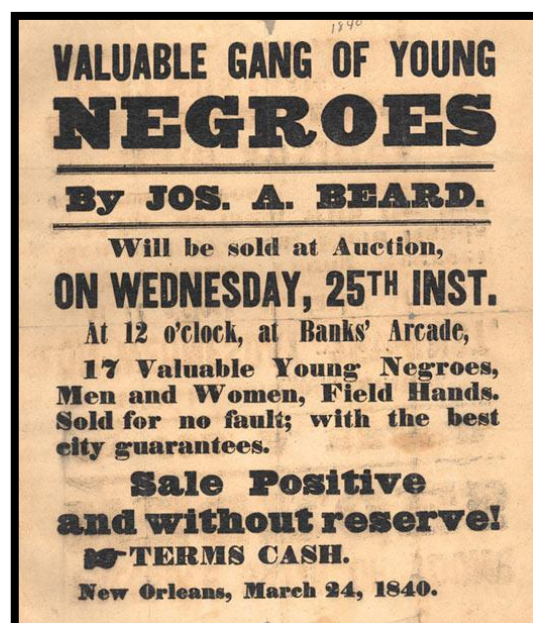
Increase of slavery around the country

Picture # 52



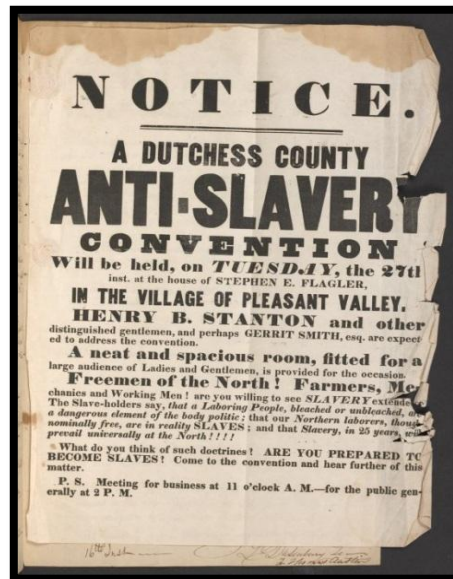
Negroes families split up as members are sold

Picture # 53



Announcement of auction of Negroes

Picture # 54



Meeting Announcement of abolitionists

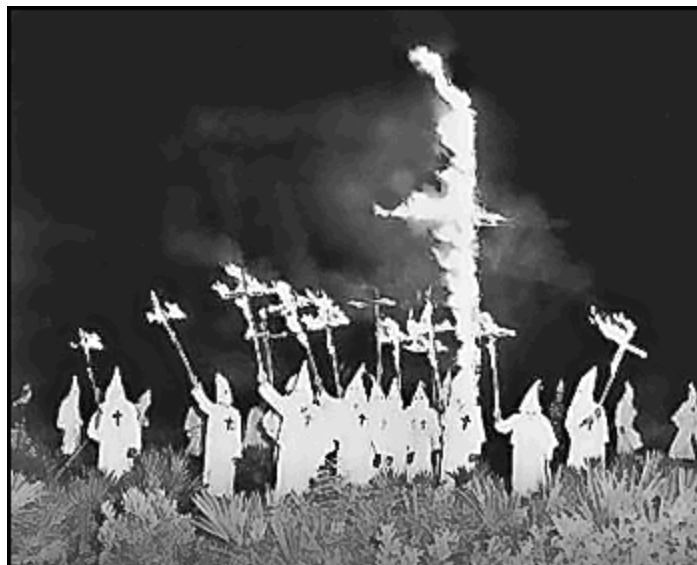
Picture # 55



Ku Klux Klan murderers



Ku Klux Klan acts



Ku Klux Klan acts



2.4.5.6 Americans' habits

2.4.5.6.1 Spitting tobacco juice

In 1840, most Europeans who visited America observed this American habit. For Americans it was common to spit, and to see saliva of chewed tobacco in the streets, on floors, rugs, and windows. This manner was more practiced by people from the Southern states. The action of chewing tobacco produces saliva which should have been spitted. Tobacco has nicotine, a substance that causes addiction; therefore, chewing tobacco was one of Americans' habits.

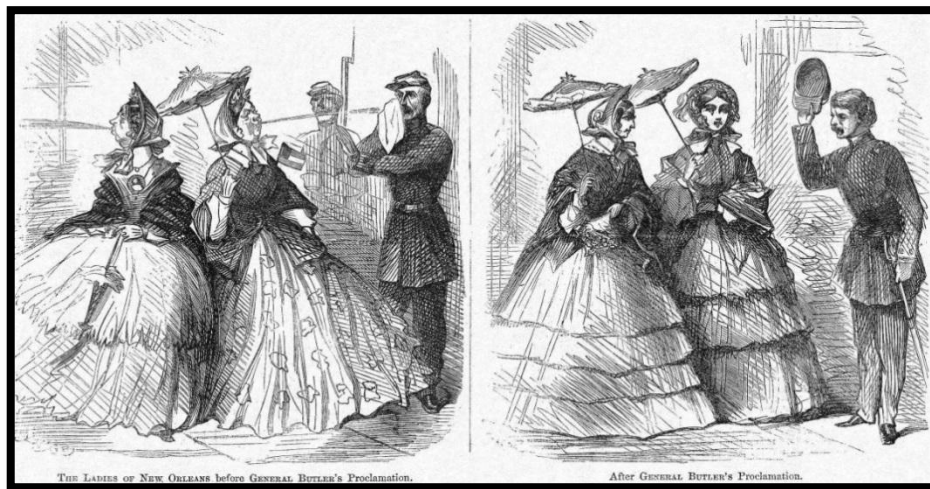
There are some writes and critics who emitted their opinions about this habit.

The spitting is really more abominable than I can find words to express. Some bad practices one gets, if not reconciled to, at least less annoyed by them with the habit of seeing them daily, but the spitting makes me more sick every time that I am condemned to see it. (Margaret Hall²⁷).

"Of the tobacco and its consequences, I will say nothing but that the practice is at too bad a pass to leave hope that anything that could be said in books would work a cure. If the floors of boarding-houses, and the decks of steam-boats, and the carpets of the Capitol, do not sicken the Americans into a reform; if the warnings of physicians are of no avail, what remains to be said? I dismiss the nauseous subject. (Harriot Martineau²⁸)

"The clergy were distributed in the houses of these benevolent hosts; but the latter soon found their furniture and carpets distressingly damaged by the floods of tobacco juice which the clergy from the country districts poured out remorselessly upon them" (Combe²⁹).

Picture # 56



Americans' spitting

2.4.5.6.2 Meals

During that period of life America was not only censured by spitting, but it was also its manner of eating. They eat hurried in a desperate way, and food was not in its good conditions; sometimes it was not very well cooked. (Margaret Hall)

Fanny Kremble³⁰ says that the service of food was also strange.

...the things were put on the table in a slovenly outlandish fashion, fish, soup, and meat all at once, and puddings and tarts and cheese all at once.



No finger glasses, and a patched tablecloth--in short a want of style and neatness which is found in every hotel in England.

Most of the visitors of America agreed that American food was not prepared well. Margaret Hall remarked that it was too greasy and rich, with "rivers of butter and fat." She says 'God sends meat and the Devil send cooks.

It is important to set that all these commentaries were emitted by visitors of America, but Harriot Martineau expressed that it is not a coincidence that some tourists agree with these Americans' habits.

2.4.5.6.3 Speech

Another aspect that travelers remark about America features is its speech. According to Hamilton³¹, Americans do not care about grammar, accent, rate, and clarity of speech, and they misuse English words.

"Their utterance, too, is marked by a peculiar modulation, partaking of a snivel and a drawl, which, I confess, to my ear, is by no means laudable on the score of euphony" (Hamilton)

On the other hand, Harriot Martineau enjoyed and appreciated the American manner of speaking on its own terms.

The most common mode of conversation in America I should distinguish as prosy, but withal rich and droll. For some weeks, I found it difficult to keep awake during the entire reply to any question I happened to ask...I presently found the information I obtained in conversation so full



impartial, and accurate, and the shrewdness and drollery with which it was conveyed so amusing, that I became a great admirer of the American way of talking before six months were out.

Americans misused some words; for example, the use of “fix” instead of “to do” Hamilton says that some words meaning meanings have changed and other words are overused any time and in any situation. For instance, the word “clever” has many combinations as clever house, clever sum of money, clever ship, and clever voyage. There is not an explanation of these changes.

Another example is the words **gentleman** and **lady**. These words acquired the meaning of male and female. If a man was in rags he was called a gentleman. Finally, Hamilton says that America has degraded the language of Shakespeare and Milton.



CHAPTER III: METHODOLOGY

3.1 QUALITATIVE METHOD

During this investigative process some methodologies and techniques were used. A qualitative method was used to accomplish the aims of this investigative process. It is important to state that this process was based on a literary research, especially in the primary research and secondary research.

3.2 PRIMARY RESEARCH

In the case of the primary research, I had as the main source of data the novel “Martin Chuzzlewit.” Indeed, this novel was the cause that motivated and set in motion this investigative work; therefore, a study of it was required.

3.2.1 Intensive reading

The whole novel was read, and after each chapter a summary was made. A deep read and analysis was made of Chapters such as 16, 17, 21, 22, and 24, in which the author criticizes America. The main aspects which were censured were summarized.

3.2.2 Comparison

In the novel there are many offensive depictions of America, aspects that were compared to the situation of America in the 1840's.



3.3 SECONDARY RESEARCH

Next, for the secondary research, I fell back on analyses made by other authors about this theme, so I got this information through books, articles, booklets, magazines, and web-sites.

3.3.1 Indirect and reported speech

Most of the information of this thesis comes from articles, academic journals and books in which important and remarkable authors express their ideas and points of view about the criticism made by Dickens against America. In order to use this information, direct and indirect speech technique was used.

Indirect speech, sometimes called reported speech, does not need to be enclosed within quotation marks to enclose what the person said. Direct speech is speech that is directly quoted. Therefore, the authors' opinions must be enclosed between quotations marks.

Finally, the main techniques that guided me to accomplish my thesis were intensive reading, examination, analysis, synthesis, and summarizing.



CHAPTER IV: CONCLUSIONS

4.1 SUMMARY OF THE MAIN ASPECTS OF AMERICAN SOCIETY IN THE MID-NINETEENTH CENTURY THAT DICKENS CRITICIZES IN HIS NOVEL *MARTIN CHUZZLEWIT*

After deep readings and analysis of the novel “Martin Chuzzlewit,” and other sources of information, such as books, articles, journals, and the internet, I can conclude what the causes were that led Charles Dickens to depict America in an unpleasant way and determine whether Dickens’s point of view about America was right or not.

First of all, it is necessary to summarize the main aspects that Dickens criticizes through his novel *Martin Chuzzlewit*.

Americans’ speech

It is noticeable; through all the chapters in which young Martin is in America, that Dickens describes the way Americans speak the English language. They skip uttering some letters and sounds. A simple example is the word cap’en instead of captain. In the case of Mrs. Hominy, she really cannot transmit her message to Young Martin. Young Martin has to guess her speech. Dickens feels disappointed at hearing the English language being used in an awful way.

Copy - right law

Young Martin is astonished observing how instructors use forged letters in their



journals. Actually, many of Dickens's works were copied and reprinted without payment. Dickens was really disgusted, and during his promenade around American cities he gave many speeches about it. On the other hand, Americans defended themselves saying that because of piracy Dickens's works were read and known, helping him to become famous.

Spitting

Every place where Young Martin arrived, there was a brass spittoon. In America spitting was natural and legal. This habit is disgusting for Young Martin since in England it was not common.

Useless attribution to everybody

All the people that were introduced to young Martin were described as the most remarkable of the country. And many of them just needed to be landowners or business owners to be a remarkable person.

Untidiness of Americans

Dickens depicts many times the carelessness of Americans about their neatness. Many of them smelled awful and their physical appearance was sloppy.

At meal times

Americans eat hurriedly as if they hadn't eaten in days.



The habit of not reading books

Books for Americans are not as important as newspapers are. Journals contain the information that they need. Americans think that books express simple ideas.

Slavery

An issue, that Dickens doesn't agree, and denounces in *Martin Chuzzlewit*.

Institutions

Americans' institutions are represented by people who are not enough prepared for this charge. Dickens's expectation of finding sophisticated people in these jobs failed when he met persons like Mrs. Hominy.

Uncivilized Behavior

Dickens's realizes that for Americans manners are not as important as they are for Englishmen. Americans feel free to do things and express themselves in the way they want.

4.2 DICKENS'S SITUATION

First of all, the writer was 31 years old and famous. He was already married and he had a family. His novels were very famous and well known in America. One of his aims for going to America was to just visit the country, but he also wanted Americans to realize about the problem of literary piracy



situation which was not good for writers. Many speeches of Dickens had to do with copyright law.

It is important to state that there was a copyright law in the U.S.A. against literary piracy when Dickens was there, but it was not uniformly enforced. The situation was somewhat like the widespread (international) violations of international copyright laws today.

After Dickens returned to England, some troubles emerged. His marriage began to have problems. When Dickens was in England, he had already finished writing *American Notes*. Then and there he decided to write his best work, considered by himself to be *Martin Chuzzlewit*. It seemed that it would have been a very famous book, but the sales of the first chapters were very low.

He got debts with Chapman and Hall, and he declared that he wouldn't write anything for them again. His parents and brothers also needed his assistance. It is possible that this situation was the main cause for Dickens to depict America as he did. Dickens, in order to make his book famous, changed the plot of the story. He decided to introduce a portrait of America. The sales of the next chapters were better. In spite of this, this novel was not considered his best work, as other novels were.

4.3 DICKENS AND AMERICA

In America, there were some writers who reacted after reading Dickens's book in which there is offensive criticism against America. E.P. Whipple³², in



his essay, *Dickens' American Notes*, comments that Dickens was one of the best humanitarians and humorists; but he was not a philosopher and he didn't have any philosophical grasp of The United States and its institutions. Harry Stone, states that Dickens didn't observe America with the eyes of a tourist or immigrant or traveler, and he also didn't understand the new point of view of the growing nation. Other writers, such as Macaulay, prefer to avoid any commentary about Dickens's book, *American Notes*, by saying, "*I will not praise it. Neither will I attack it*"

Charles Dickens, through his books, contributed to change and progress in England. When he came to America and did not find the country that he wished to see, he wanted to do the same as he did in England, make a contribution to America. He opened up with Americans, assuming a position as a father who worries about his kids. He explores all the aspects that he didn't like which, from his point of view, were wrong.

Dickens expected to find a cultured society, but Americans' manners disappointed him. Dickens says that Americans' confuse equality as an excuse to disregard good manners. On the other hand Americans reject this idea by saying that they just followed the model of life and manners that Englishmen brought to America.

E. P. Whipple expresses that Dickens's flaw was that he did not know anything or a little about the science of government and political economy. America was a young nation that was recently freed from England and was



creating and building its own laws and systems.

America was crossing over this big wave of change from an agriculture economy to an industrialized economy. Many large human events, social and economic forces, and movements were taking place, and slavery was one of them. This was a system that led Dickens to express that America was a hypocritical, country since it proclaimed freedom, but indeed slavery was the base of its economic rise.

The English language underwent a change in America. English in America acquired its especial features, as any language in any place does. The American levels of education were not as standard as those of England were. In Dickens day, there were many large immigrant communities in the cities where the inhabitants spoke only their own first language; they were "ethnic language ghettos". And the same is true today. English was the second language of many, many people in the U.S. in the mid-19th century. It is true that Englishmen are always proud of their accent and way of uttering the language and they feel hurt when they hear changes in English language. Dickens criticizes American English accent, but he was not aware of the existence of many British English accents; for example, Cockney English, Estuary English (Southeast British), Midlands English, West Country (Southwest British) Northern England English, Welsh English, Scottish English, etc. It is most unlikely that Dickens had not heard all of these very different forms of "English." (Dialect Blog)

In that epoch most of the Americans were immigrants, and some of them were educated gentlemen and ladies, but most of them were uneducated

people who came from all social strata. This entire people were looking for freedom and to make their fortune. America was created as the result of this melting pot of people from around the world.

Americans were accustomed to spitting any place they wished. In the following years many campaigns and laws were stated in order to stop this bad habit, and many advertisements were set forth to demonstrate the consequences that spitting caused.

Picture # 57



4.4 WAS DICKENS RIGHT OR NOT?

After reading and analyzing Charles Dickens' novel and the real situation of America during Dickens's epoch, I can conclude that the main aspects of Dickens' criticism against America, written in his novel "Martin Chuzzlewit", are slavery, the spitting habit, misuse of the English language, and bad manners of behavior.



First of all, it is important to state that Dickens is not the only one who criticizes America; on the contrary, there are other writers who agree with his ideas, such as Hamilton Martineau, Hall, etc. especially Americans' bad habits and their misuse of the English language.

Most Americans had the feeling of doing whatever they want and in the way they wished since they came to America escaping from law and religious oppression. The United States was a place where there was no religious repression and no taxes.

Slavery was an issue that from Dickens's point of view depicts in the novel and actually it was taking place in The United States of America.

When Dickens stayed in America, he used the platform to speak on business, politics, and copyright law. Americans did not like this, and by means of newspapers they accused him of petty self-serving. As soon as Dickens was back in England he wrote two books as an answer to the previous comments about him in American journals. This was also his answer to America.

Charles Dickens expected his novel *Martin Chuzzlewit* to be the best of his novels, but its first chapters were not liked by his readers. The sales were low. His economic situation was not good enough, since he had debts with Chapman and Hall, and he also had family problems. He really needed to have good results with his novel. He depicted America in a satirical way in order to get better sales results for his novel. The novel, thanks to the chapters about the travel of young Martin to America, it became popular and the sales



increased, but they were not high enough for this novel to be considered his best novel, as he wished.

Charles Dickens's depiction of America, after being compared and analyzed with the real situation of America during the 1980's, it can be concluded that America was a new country which had its own features as every nation has, and Charles Dickens disliked part of America culture and he felt that it was right to denounce it.



ANNEXES

ANNEX A

Brief backgrounds of some of the writers whose ideas were used for the development of this thesis

1. James L. Hughes

James Langston Hughes was born on February 1st, 1902, in Joplin, Missouri. He attended Columbia University. His poetry was promoted by Vachel Lindsay, and Hughes published his first book in 1926, and he published his first poem in 1921. He wrote countless works of poetry, prose and plays, as well as a popular column for the Chicago Defender. He died on May 22; 1967. He was the inspector of Schools and Toronto author of Froebel's *Educational Laws Mistakes in Teaching*, similar to the way some of Dickens' works criticized the educational system in England in his day. He wrote about Dickens's ideas of Education of that time in his book, *Dickens as an Educator*. (Bio.True Story, 1996)

2. Marcus Stone, Dickens's illustrator of *Our Mutual Friend*

Marcus Stone was born on July 4th 1840 and he died on 24 March 1921. He was an English painter. During his childhood he was trained by his father to paint and he began to exhibit his works at the Royal Academy before he was eighteen. A few years later he illustrated successful books by Charles Dickens, Anthony Trollope, and other writers, who were friends of his family. Most of his works have been



inscribed, and medals were awarded to him at exhibitions in all parts of the world. (Wikipedia)

3. John Forster, Dickens's friend

John Forster was born on April 2nd in 1812 and he died on February 2 1876. He was an English biographer and critic and a close friend of Charles Dickens. In 1828, Foster went to the University of Cambridge, but after only a month he moved to London, where he attended classes at University College, and entered the Inner Temple. Charles, by means of letters, told John about his feelings and the events of his life. Based on all these letters and personal information shared with Dickens, John wrote a biography of his close friend, in a book called, *The Life of Charles Dickens*, between 1872 and 1874. (Wikipedia)

4. Claire Tomalin, Dickens's biographer

Claire Tomalin was born on June 20th 1933 in London. She is an English biographer and journalist, the daughter of French academic Émile Delavenay and English composer Muriel Herbert. She was educated at Newnham College, Cambridge. She as many other authors wrote a biography about Dickens in a book called, *Charles Dickens a Life*. (Wikipedia)

5. Virginia Woolf, an English writer

Adeline Virginia Woolf was born on 25th January 1882, and she died on 28 March 1941. She was an English writer, and one of the foremost



modernists of the twentieth century. During the interwar period, Woolf was a significant figure in the London literary society and a member of the Bloomsbury Group. Her most famous works include the novels *Mrs. Dalloway*, *To the Lighthouse*, *Orlando*, and the book-length essay *A Room of One's Own*, with its famous dictum, "A woman must have money and a room of her own if she is to write fiction." (The Biography Channel website)

6. Louis Cazamian, a French academic Literary Critic

Louis François Cazamian was born on April 2nd in 1877 and he died in 1965. He was a French academic and literary critic. He was the author of many books in both French and English dealing with English literature, including *A History of English Literature*. He also made an early study of the social novel. Other works include *The Social Impact of Dickens's Novels*. (Wikipedia)

7. John Bayley

Professor John Bayley was born on March 27th 1925, in Lahore, British India. He is a British literary critic and writer. He was educated at Eton, where he studied under G. W. Lyttelton. After leaving Eton, he went on to take a degree at New College, Oxford. From 1974 to 1992, Bayley was Warton Professor of English at Oxford. He is a novelist and writes literary criticism for several newspapers. He edited Henry James *The Wings of the Dove* and a two-volume selection of James short

stories. (Wikipedia)

8. Terry Eagleton

Terence Francis 'Terry' Eagleton was born on February 22nd, in 1943. He is an English literary theorist and critic, widely regarded as the United Kingdom's most influential living literary critic. Eagleton was the student of the Marxist literary critic Raymond Williams. He began his career studying the literature of the 19th and 20th century. Then he progressed to Marxist literary theory in the vein of Williams. Most recently Eagleton has integrated cultural studies with more traditional literary theory. (Biography Base)

9. Thomas Carlyle's social criticism

Thomas Carlyle was born on December 4th in 1795, and he died on February 5th in 1881. He was a Scottish philosopher, satirical writer, essayist, historian and teacher during the Victorian era. He called economics "The dismal science", and he wrote articles for the *Edinburgh Encyclopedia*, and became a controversial social commentator.

In literature he was the pioneer who explored and made known the work of modern Germany. He brought a trenchant style to his social and political criticism and a complex literary style to works such as *The French Revolution: A History*. Dickens used Carlyle's work as a primary source for the events of the French Revolution in his novel *A Tale of Two*



Cities. (Victorian Web)

10. Raymond Williams

Raymond Henry Williams was born on August 31th in 1921, and he died on January 26th in 1988. He was a Welsh academic, novelist and critic. He was an influential figure within the New Left and in wider culture. His writings on politics, culture, the mass media and literature are a significant contribution to the Marxist critique of culture and the arts. (Wikipedia)

11. David Lodge

David John Lodge was born January 28th in 1935. He is an English author and literary critic. Lodge was Professor of English Literature at the University of Birmingham until 1987, and he is best known for his novels satirizing academic life, particularly the 'Campus Trilogy': *Changing Places: A Tale of Two Campuses*, *Small World: An Academic Romance*, and *Nice Work*. *Small World* and *Nice Work* were both shortlisted for the Booker Prize.

He has also written several television screenplays and three stage plays. Since retiring from academia he has continued to publish works of literary criticism, which often draw on his own experience as a practicing novelist and scriptwriter. (British Council, 2011)



12. Wheeler Michael

He was educated at Magdalene College, Cambridge, and University College, London, where his PhD was on Elizabeth Gaskell, and has published extensively on Victorian fiction, the literature and theology of death and the future life, Ruskin, and Roman Catholicism (University of Southampton)

13. Dr Andrzej Diniejko

Dr. Andrzej Diniejko was born in 1947. He is a Senior Lecturer in English Literature and Culture at Warsaw University. He studied at the Department of English Studies, Warsaw University. In 1970, he obtained his MA degree. He has worked as a teacher and teacher trainer in Kielce and Warsaw, and he is one of 40 “founding fathers” of Teacher Training Colleges, which were established in Poland in 1990 to train foreign language teachers in primary and secondary education. He has been very involved in the improvement of methods of teaching the English language and culture in Polish schools and teacher training colleges. He also has ideas about Dickens in his essay *Charles Dickens as Social Commentator and Critic* (Zoom Info)

14. Norman Page

Norman Page is Professor Emeritus of the University of Nottingham, UK. He is an Honorary Vice-President of the Tennyson Society and was



formally Chair of the Society's Publications Board. He has written many books on nineteenth- and twentieth-century literature. (Macmillan)

15. Patrick J. McCarthy

Patrick J. McCarthy is an English professor at the University of California at Santa Bárbara. Through an article called "*The language of Martin Chuzzlewit*," he analyses Dickens's work, *Martin Chuzzlewit*.

16. Carol Hanbery Mackay

Carol Hanbery MacKay is Associate Professor of English at the University of Texas at Austin. She is the author of "Soliloquy in Nineteenth-Century Fiction: Consciousness Creating Itself." Carol analyses Dickens's novel, *Martin Chuzzlewit* in her essay, *The Letter-Writer and the Text in Martin Chuzzlewit*.

17. R. S. Edgecombe

R. S. Edgecombe analyses Dickens's novel, *Martin Chuzzlewit* in his essay, *Locution and Authority in Martin Chuzzlewit*, University of Cape Town.

18. Cynthia Sulfridge

Cynthia Sulfridge analyses Dickens's novel, *Martin Chuzzlewit* in her work, *Martin Chuzzlewit: Dickens's prodigal and the Myth of the*



Wandering Son.

19. Edgar V. Roberts

Edgar V. Roberts is a summa cum laude B.A. graduate of the University of Minnesota, where he also earned his M.A. and Ph.D. Accomplished editor and author of many English texts, including *Writing About Literature* (Writing Themes About Literature), Ninth Edition (Prentice Hall, 1999), Dr. Roberts has spent forty years in classroom teaching.

20. Yael Maurer

Yael Maurer analyses Dickens's novel, *Martin Chuzzlewit* in his essay, *Rubbing That Wonderful Lamp Within: Reading Martin Chuzzlewit*.

21. Anne Summers

Anne Summers was born on March 12th, in 1945. She is a writer and columnist, best known as a leading feminist, editor and publisher. She was formerly Australia's First Assistant Secretary of the Office of the Status of Women. She wrote about this interesting character Sarah Gamp, *The Mysterious Demise Of Sarah Gamp: The Domiciliary Nurse and her Detractors*

22. Jerome Meckier

Jerome Meckier analyses Dickens's novel, *Martin Chuzzlewit* in his



work *Dickens Discovers America, Dickens Discovers Dickens: The First Visit* Reconsidered.

23. Harry Stone

Harry Stone has been a magazine editor for over 40 years. During this time he has contributed articles on the theatre to "Plays and Players", "Dance and Dancers", "The Sphere", "The Evening News", and "Time and Tide". He has additionally written books on the true mysteries solved by Sir Arthur Conan Doyle, the newspapers published by resistance movements in occupied Europe, as well as about skiing and charity management.

Harry Stone analyses Dickens's novel, *Martin Chuzzlewit* in his work, *Charles Dickens as a Critic of the United States*.

24. Brendon O'Connor

O'Connor is the editor of seven books on anti-Americanism, and he has also published articles and books on American welfare policy, presidential politics, US foreign policy, and Australian-American relations. He has taught courses on American domestic politics and foreign affairs, and supervised theses on a variety of topics such as anti-Americanism, neo-conservatism, the Iraq War and presidential politics. (The United States Studies Centre at University of Sydney)

25. Louie Crew

Erman Louie Crew, Jr. is an American professor emeritus of English



at Rutgers University in Newark. He wrote an essay about Dickens, *Charles Dickens as a Critic of the United States*, 2004

26. Sean Purchase

Sean purchase is a Lecturer in English Literature at Cardiff University, UK, specializing in Victorian Literature. He wrote articles on Dickens and a book on the Victorians and the Colonial Unconscious.

27. Margaret Hall

Margaret Hall is a published adapter, author, and an illustrator of children's books and young adult books.

28. Harriet Martineau

Harriet Martineau was born on June 12th in 1802, and he died on June 27th in 1876. She was an English social theorist and Whig writer, often cited as the first female sociologist .

Martineau wrote 35 books and many essays, perhaps, the most controversial is about a feminine sociological perspective. She earned enough to be supported entirely by her writing, a challenging feat for a woman in the Victorian era. (Victorian Web)

29. Combe

George Combe was born on October 21th in 1788, and he died on August 14th in 1858. He was a Scottish lawyer and writer on phrenology and education.



30. Fanny Kemble

Frances Anne "Fanny" Kemble was born on November 27th in 1809, and she died in January 15th in 1893. She was a writer, whose published works included plays, poetry, eleven volumes of memoirs, travel writing and works about the theatre.

She uses her memoir, circulated in abolitionist circles, to publish her anti-slavery *Journal of a Residence on a Georgian Plantation*. It has become her best-known work in the United States, although she published several other volumes of journals. (The New Georgia Encyclopedia)

31. Hamilton

Patrick Hamilton was born on March 17, 1904, and he died on September 23, 1962. He was an English playwright and novelist. He was well regarded by Graham Greene and J. B. Priestley and study of his novels has been revived recently because of their distinctive style, deploying a Dickensian narrative voice to convey aspects of inter-war London street culture. They display a strong sympathy for the disadvantaged, as well as an acerbic black humor. Doris Lessing wrote in *The Times* in 1968: "Hamilton was a marvelous novelist who's grossly neglected."

32. E.P. Whipple

Edwin Percy Whipple was born on March 8th, in 1819, and he died on June 16th, in 1886. He was an American essayist and critic. He was



the main literary critic for the Philadelphia-based *Graham's Magazine Later*, in 1848. Whipple was also a public lecturer. In 1850, he defended the intelligence of George Washington and compared him to other brilliant men of his time in a speech which later became known as "The Genius of Washington". (Wikipedia)

ANNEX B

***Dickensian**

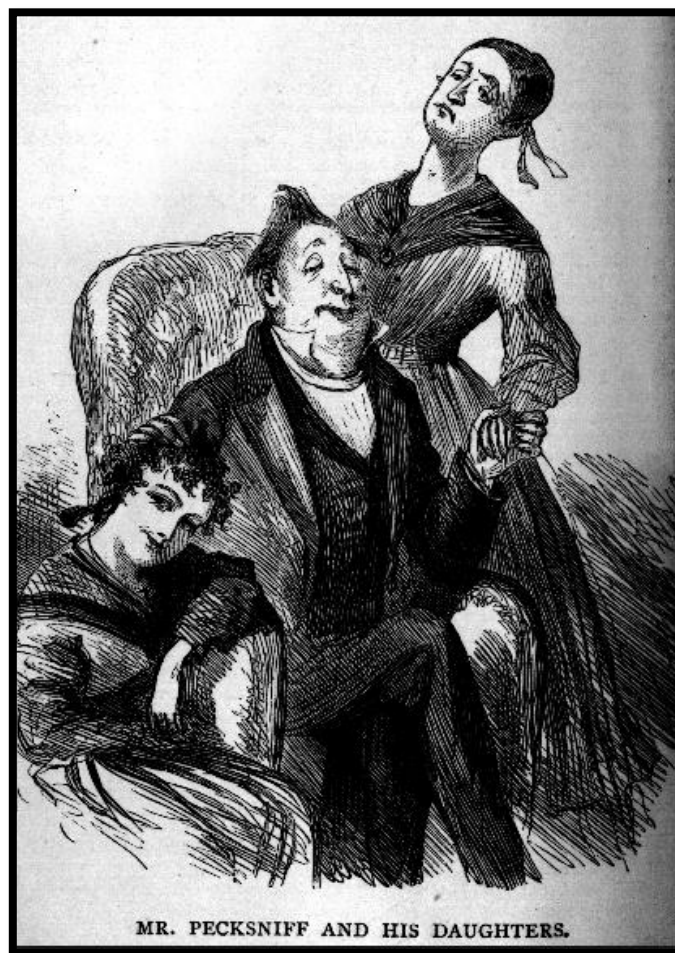
This term refers or has to do with Charles Dickens , especially, his writings. Related to Charles Dickens, a word usually used to depict poverty, harsh treatment and exploitation. Definitions for, of, or like the novels of Charles Dickens (especially with regard to poor social and economic conditions)

ANNEX C

Photograph Report

- Characters in the novel *Martin Chuzzlewit*

Picture # 58



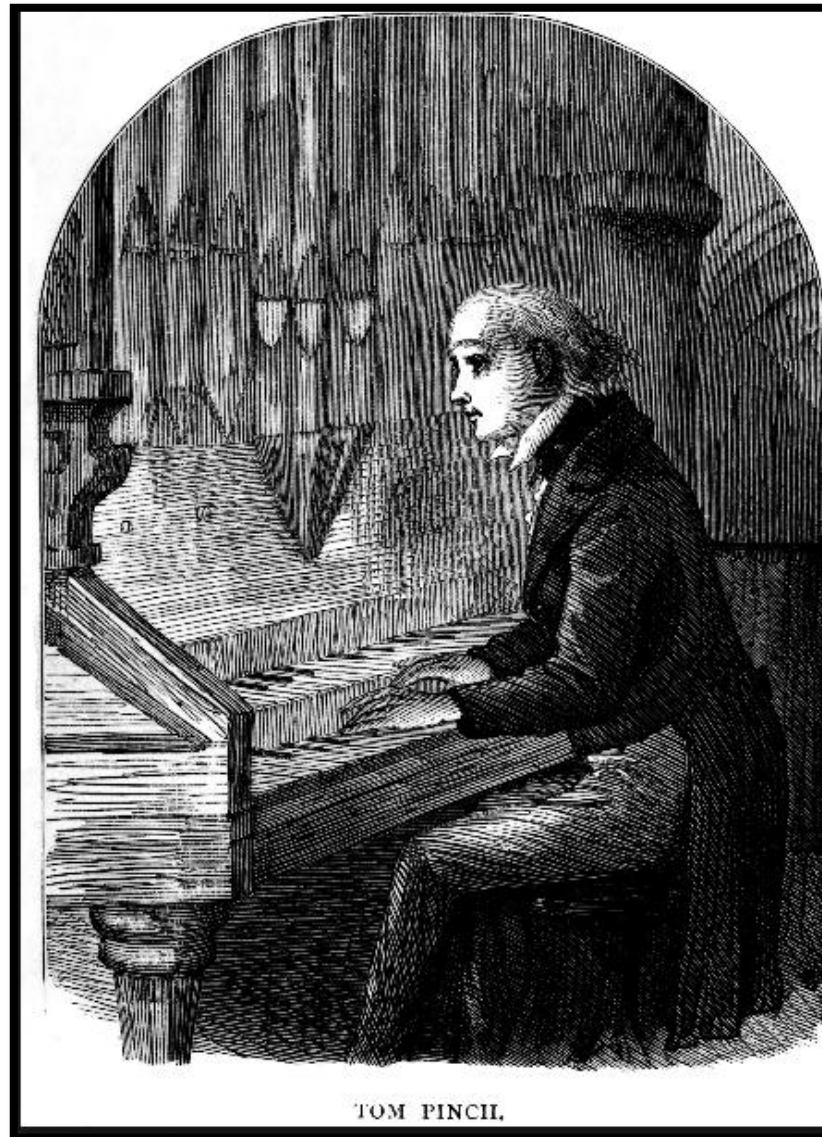
Mr. Pecksniff and his daughters, Cherry and Merry

Picture # 59



Mr. Pecksniff, his daughters and Tom Pinch

Picture # 60



Tom Pinch playing piano in the church

Picture # 61



Mrs. Todgers and Mr. Moddle.

Picture # 62



The Mistress of the Blue Dragon, Mrs. Lupin

Picture # 63



Old Martin Chuzzlewit, Mr. Pecksniff, and Cherry and Merry

Picture # 64



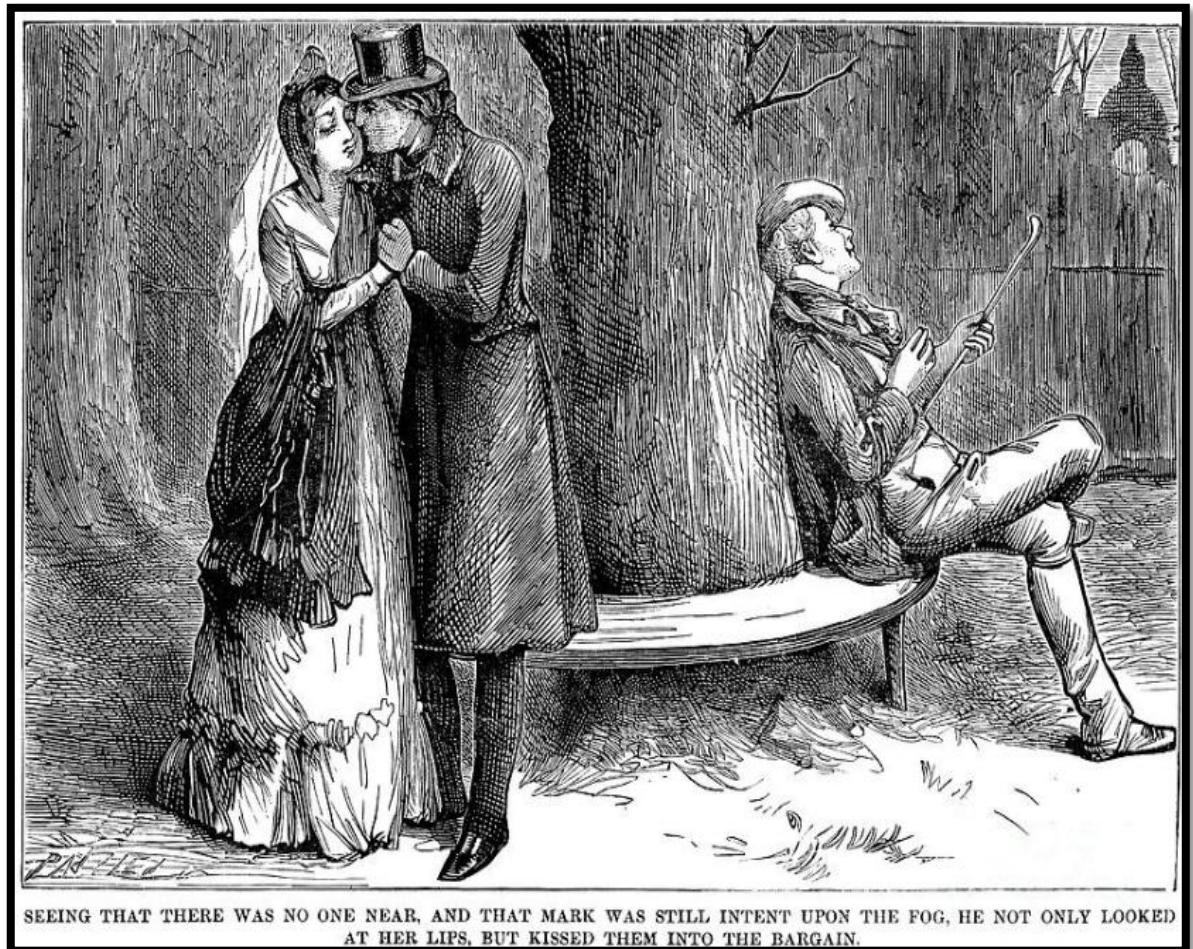
Old Martin Chuzzlewit sick, next to Mary and Mrs. Lupin

Picture # 65



Pecksniff family and young Martin Chuzzlewit

Picture # 66



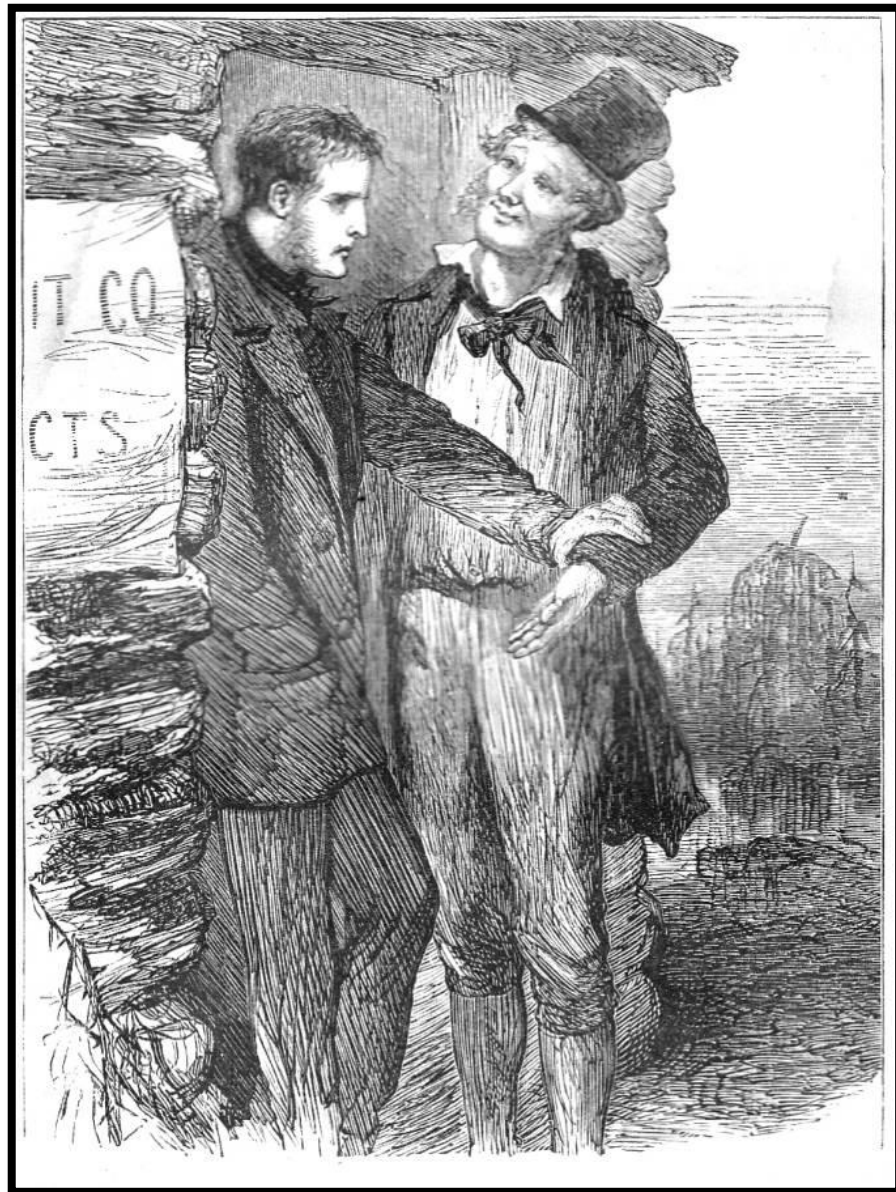
Farewell young Martin Chuzzlewit and Mary

Picture # 67



Jonas Chuzzlewit with Mercy and Charity

Picture # 68



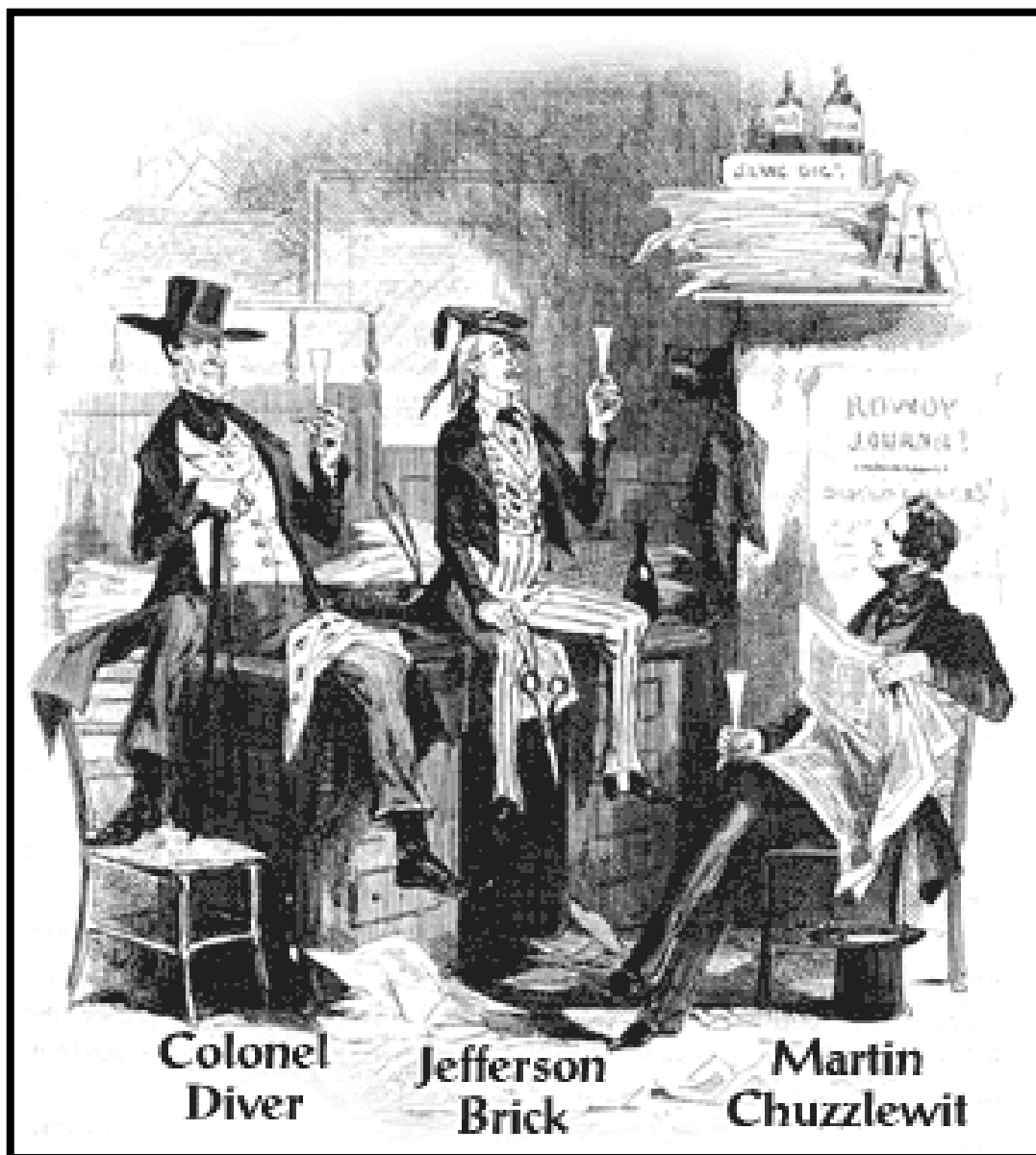
Martin Chuzzlewit and Mark Tapley

Picture # 69



Young Martin and Colonel Diver at harbor of Boston

Picture # 70



Colonel Diver, Jefferson Brick and Martin Chuzzlewit in the Journal

Picture # 71



Young Martin Chuzzlewit at the boarding house surrendered by a lot of people.

Picture # 72



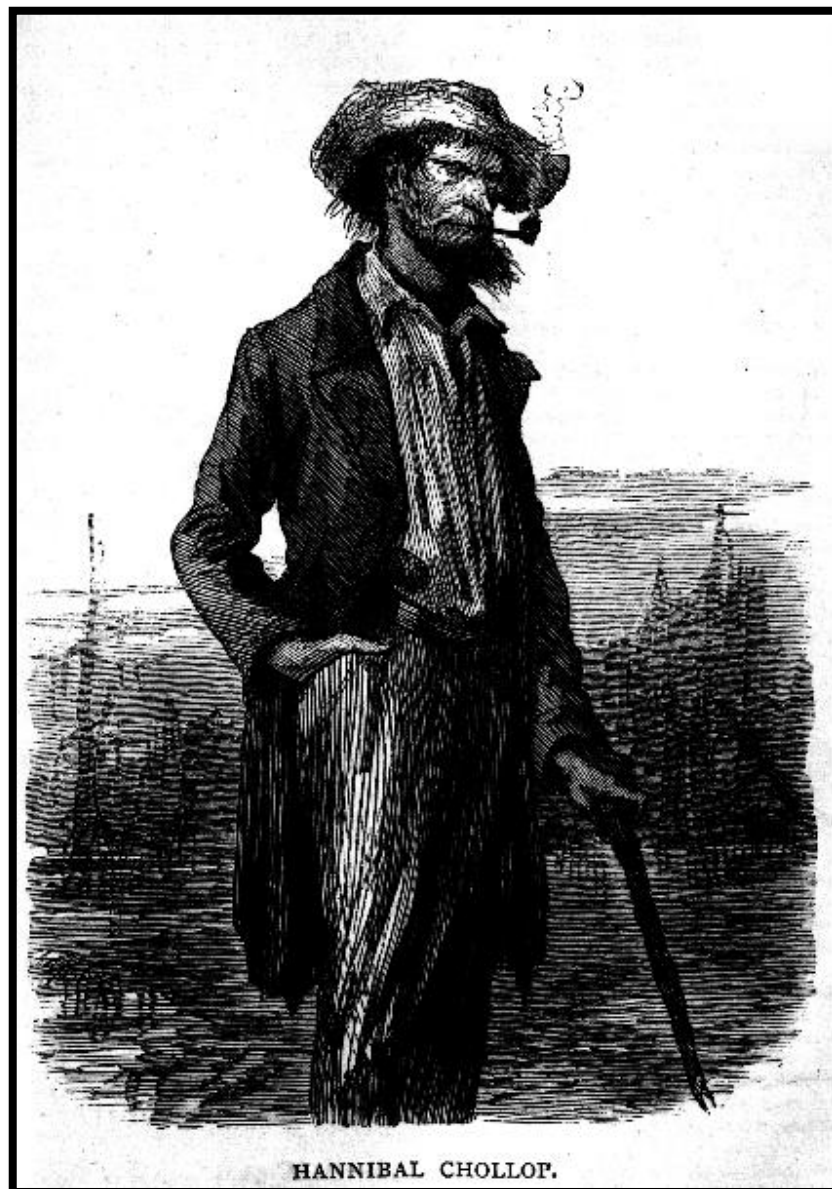
Elijah Pogram and Mrs. Hominy

Picture # 73



General Choke and Mr. Scadder

Picture # 74



Hannibal Chollop

Picture # 75



Jonas Chuzzlewit Nadgett and Tigg Montigue setting some business

Picture # 76



Mrs. Gamp

Picture # 77



Mrs. Gamp and Mrs. Betsy

Picture # 78



Montague Tigg and Chevy Slyme

Picture # 79



Anthony Chuzzlewit, Jonas Chuzzlewit and Mr. Chuffey



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